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YOUNG IN HEART

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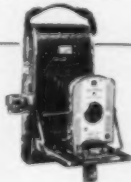
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News items about Division activities should be sent to the Division Editor whose name appears above, or at the head of the Division news section in the back of this issue. News of camera club activities should be sent to the Camera Club Editor. Manuscripts of articles of a divisional nature

should be submitted through the Division Editor concerned and manuscripts of a general nature should be submitted to the Editor. The PSA JOURNAL does not pay for articles or pictures; all functions of the Society are based on voluntary activity. Manuscript paper for the JOURNAL will be supplied free on request. Glossy photographs are preferred but good reproductions can be made from any picture of suitable contrast. Submission of an outline of a proposed article will result in a prompt editorial opinion of its suitability.

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The President Reports . . .

With this issue, THE JOURNAL turns a new page and goes into a new chapter. There will be changes as you suggest them. After all, it is published solely for PSA members, and both the Publications Committee and the Editor have asked me to invite your suggestions and criticisms. Also, it is hoped that this will be the last — or nearly so — of the 48-page issues, and that we can soon expand THE JOURNAL to include just about everything any member could want. Everyone concerned is eager to make THE JOURNAL serve PSA in every way possible — which can be done only if all of the members express their ideas. Let's hear.

'Way up in the front is your combined invitation and registration blank for what looks like the busiest PSA Convention in history. A careful inspection of the tentative program indicates so many Division programs of intense interest that I think no member will be able to attend every lecture that sounds appealing to him. The scope of their material covers just about everything anybody could ask, and it covers a wide level of interest from that of the less advanced photographers to the specialties of the most advanced worker in every field. The exhibition end of the Convention is larger this year and includes special shows from several Divisions as well as invitational exhibits from professional associations.

The Friday evening "Special" and the Honors Dinner will have extra appeal for members who have always wanted to camera. Both of these evenings have that "special" quality.

Perhaps as important as these splendidly conceived instructional programs—to many members who have always wanted to photograph New York — are the scheduled trips to the city's most popular camera spots under the leadership of some of the PSA's who have built at least part of their reputations on city pictures. Some of these "guided tours" are planned for the days before the Convention itself and some for the following weekend.

The Committees are to be congratulated for what they have planned both educationally and on the social and fun side, and those who can not or just do not attend will be missing a real treat.

One of the most gratifying factors in the current picture is the intense interest in all the elements of the "grass roots" plan of PSA activity in every major center of photographic population. Tape recordings of meetings of enthusiastic members in the northeast, the far west, and the deep south all speak of the keen desire to have PSA doing things locally for the members and the community, and the mail keeps up the proof of the need and the want for such activity. When such a move and so important a program is discussed from the "we hope" standpoint by the Board and then suddenly is strongly alive in towns all over the continent, we have a "natural" that cannot be ignored and cannot fail.

But we can go into that at the Convention. See you there.

NORRIS HARKNESS

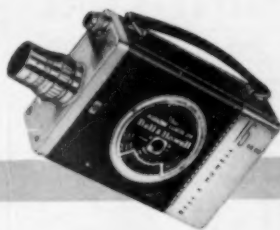
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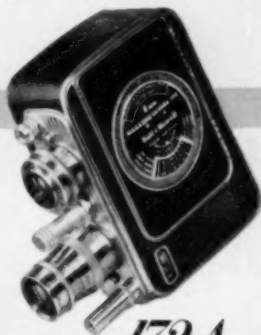
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NEW AIDS FOR BETTER PICTURE-MAKING

By JACOB DESCHIN, APSA

New Cameras

Not now, but sometime in the future, civilians may expect to get the first camera to use 70mm-width film, a designer's dream of a decade or more. The Army Signal Corps at Fort Monmouth, N. J., recently announced the completion of a development model of a so-called "combat camera" yielding fifty 2½x3¼-inch pictures per loading and incorporating features characteristic of the top-bracket 35mm miniature camera. The camera was made by Graflex, Inc., under contract to the Signal Corps, and will be put into production as soon as O.K.'d by the military powers that be. If and when the camera does get rolling on the production line, civilians will get a chance to have some if any are available after the Signal Corps has fulfilled its needs.

Equipped with its normal 4-inch f/2.8 lens, the camera, which has a magnesium body and aluminum lens mount, weighs 3½ pounds. Fully equipped, with three lenses, the other two being the wide-angle 2½-inch f/4.5 and the long-focus 8-inch f/4 lenses, four cassettes, flashgun and miscellaneous accessories, in an aluminum carrying case, the weight is 22 pounds. Without lens, the camera measures 9¼ inches long, 2½ inches thick and 5 inches high.

Other features include the taking of as many as ten pictures in five seconds with a single winding of the shutter spring; automatic film advance and shutter cocking; automatic exposure counter; a built-in knife for cutting off a few exposures at a time if required; and a combined viewfinder-rangefinder which adjusts automatically for the different lenses. Among other miniature camera features, the camera has a sports-type viewfinder adjustable for the fields of view covered by the different lenses; a red flag that pops into the viewfinder peep hole as a signal for reloading when the last film frame has been exposed; and 3x5-inch plastic note-taking slates that fit on the back of the camera.

A diminutive edition of the Kodak Retina 35mm camera, the Kodak Retinette recently announced by Eastman Kodak is a pocket-size version of the popular original and costs only \$59.50. Features include a Schneider Romyar 50mm f/4.5 coated three-element lens; a flash-synchronized shutter that yields speeds of one second to 1/300ths; flash synchronization permits the use of Class M or F flash lamps or speedlight equipment; delayed-action release; automatic film stop, exposure counter and double-exposure prevention; hinged camera back, and a die-cast aluminum alloy body, satin-finished chrome metal parts.

A new Edinex III 35mm camera, announced by Camera Specialty Co., Inc., 50 West 29th Street, New York, has a coupled rangefinder combined with the viewfinder in a single window; built-in flash synchronization; double exposure prevention, and other familiar features of this camera. With the f/2.8 Steinheil Casse coated lens in

Prontor-S shutter, speeds of one second to 1/300th, and built-in self timer, the new Edinex costs \$74.95. Other lens-shutter combinations at higher prices also are available.

An improved synchronized Model VX of the single-lens reflex Praktica is offered by the Sterling-Howard Corp., 561 East Tremont Ave., New York 57, at \$149.50 with coated f/2 Zeiss Super Biotar lens, with pre-set diaphragm. The camera has built-in flash for regular and speedlight lamps, focal plane shutter speeds to 1/500th, automatic film transport and other automatic features, and convenient ground glass viewing and focusing.

A Zeiss Ikonflex Ia, with most of the features of the Ikonflex IIa, has been introduced by Carl Zeiss, Inc., 485 Fifth Avenue, New York 17. With a Tessar f/3.5, the camera is \$152, with the Novar f/3.5, \$125, each with everready case. The shutter in both cases is the Prontor-S with speeds to 1/300th, built-in flash and self-timer.

The Goerz Minicord 16mm still camera, made by C. P. Goerz in Vienna, has been brought to the American market with some features that are new in this classification. The camera is imported by King Photo Import Co., 1133 Broadway, New York 10, and costs \$149.50. Unusual features for 16mm still cameras is the Minicord's Helgord coated 25mm f/2 lens and ground glass focusing and viewing. The camera has a number of automatic features and loads daylight film cassettes containing forty exposures in a twin container (no rewinding necessary). The camera weighs 12 ounces and measures 3x3¼x1¼ inches. The metal focal plane shutter speeds are 1/10th to 1/400th, plus bulb.

In case you've been wondering, the Linhof 2½x3¼ Super Technika is now available from time to time, but they go fast. As everybody now knows, the camera has everything besides amazingly good looks. According to Kling Photo Supply Corp., 235 Fourth Avenue, New York 3, the importers, the camera is sold as an outfit. With three Schneider coated lenses, the Xenar f/3.5 105mm, the Angulon f/6.8 65mm wide-angle and the Tele-Xenar f/5.5 180mm telephoto, each lens in a fully-synchronized M-X Compur Rapid shutter—all for \$575.

Lighting

General Electric's lamp division announces a new photoflash blue lamp. The latest addition to its line is the No. 11B, for use with daylight type color positive and color negative film. According to the company, the new lamp, which sells for 19 cents, delivers about 820,000 peak lumens of light with a color temperature of 6,000 degrees Kelvin, the rating of daylight type color films.

A new Synchro-Sunlight Guide for efficiently combining daylight with flash lighting has been published by the Kalart Company, of Plainville, Conn. The guide gives



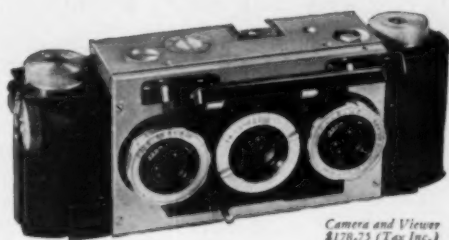
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Consists of three major items needed for Perma-mounts: clear plastic sorting tray, accurate film cutter, and tweezers. Compactly packaged in sturdy box for convenient storage.



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Matched pairs of Type A conversion, haze, and flash filters. Absolutely parallel and without prism for perfect stereo. Top-grain leather case. Individual items may be purchased separately.



CAMERA AND ACCESSORY BAG

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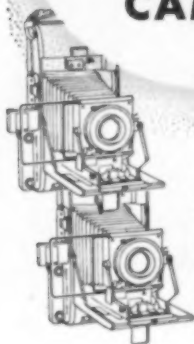
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camera



SELECTS

RAPTAR LENS in RAPAX SHUTTER for the new, deluxe PATHFINDER CAMERA



After extensive tests Polaroid Corporation selected the Wollensak Raptar lens in Rapax shutter for its new, deluxe camera, the Pathfinder. The Pathfinder, the finest "pictures-in-a-minute" camera, required the finest lens and shutter (the heart of every camera). Polaroid found, as have so many other leading camera manufacturers, that there is no finer lens and shutter than Raptar lens and Rapax shutter. For a new thrill in photography try the new Pathfinder camera by Polaroid with the Raptar lens in Rapax shutter by Wollensak.

Raptar... the MASTERPIECE of Lenses

Wollensak
OPTICAL COMPANY, ROCHESTER 21, N. Y.

at a glance the required shutter speed, diaphragm opening and distance from flash lamp to subject for all conditions. Printed on heavy board, with varnish finish, the guide measures 3½x5 inches and costs 25 cents.

The Ansco Readyflash Camera announced last fall as part of an outfit may now be bought separately at \$6.30; flash unit \$2.75. The camera takes eight pictures 2¼x3¼ inches on 620 rollfilm and is made mostly of metal.

A new inexpensive boom light at \$6.95 is offered by Mayfair Manufacturing Co., 55 Eckford Street, Brooklyn 22, N. Y. The unit is adjustable a full 360 degrees for overhead spot and bounce light illumination. The boom fits any light stand.

Movies

A dial-type Kodak Home Movie Organizer, one of the most novel ideas in quite a while, is the principal feature of Kodak's newest pocket-sized reference guide. It is the Kodak Cine Photoguide (\$1.75), the same in size and format as the Master Kodaguide, measuring 4x4½ inches, ring bound, and contains a group of well-indexed data cards that give information on exposure, story and lenses. The exposure section has dial-type calculators and useful charts. The story section, which contains the "story organizer", helps the moviemaker make better films. The organizer lists the where, the what, the who and the why of what is taking place in front of the camera, plus other helpful aids. The section on lenses offers practical help on close-ups, depth of field, etc.

Ansco has introduced an improved version of Ansco Hypan panchromatic movie film in 16mm rolls of 50 and 100 feet; Twin-8 rolls of 25 feet. Reported features of the new film are A.S.A. rating of 40, medium brilliant gradation, clear whites and blue-black image tones.

Clingtite Letters, pliable red plastic letters for titling slides and home movies, are announced by Clingtite Products, 4844 S. Ashland Avenue, Chicago. They stick without adhesive on glass, steel and other non-porous surfaces. A complete kit consisting of two 8x10-inch title boards and 157 1-inch letters, numerals, symbols and animated characters, costs \$2.95.

A new line of 16mm lenses made by Kinoptik Company, of Paris, France, has been introduced in this country by Victor Kayfetz, 130 East 56th Street, New York. In C focusing mounts, coated, the six-element lenses are available in focal lengths of 20mm, 25mm, 32mm, 50mm and 75mm. The lenses have T and f stops and a new system of aperture markings.

Radiant Manufacturing Corp., 2627 West Roosevelt Road, Chicago 8, offers the "Jiffy", a compact projection screen designed for use on tables or desks and costing only \$7.95 for a 36x36-inch size. Features include the company's new Perma-White Matte Surface with many durable qualities, collapsible supporting arm for quick opening and closing, rubber-tipped feet and six-pound weight.

Accessories

If you've been overburdening your coat with those camera gadgets, here's a helping hand from Jacob Finkelstein & Sons, of



*A Favorite the World Over
with Camera Fans...*

Versatile 2 1/4 x 3 1/4

MAKINA III



The Plaubel Makina III is the camera for connoisseurs! Small enough to be held and operated in the hand, yet it takes 2 1/4 x 3 1/4 pictures, combining the performance of larger cameras with the ease of handling a miniature camera. It's extremely compact, beautiful and ever so smooth to operate.

Makina III is instantly adaptable to any type of film: pack film, sheet film, roll film or plates, black and white or color — thus giving the widest film range for every photographic need. The lens system is also unique in that each Makina lens is complete with its own iris and fits the lens mount without adaptation of any kind. A half-turn in one direction is sufficient to remove a lens. It has a coupled rangefinder which operates on superimposed image principle—a special

Compur shutter with built-in electro magnet for speed lights and two eye-level Parallax adjusted finders.

Makina accessories include wide angle lens and telephoto lens, both color corrected, and supplementary attachments permitting close range work.

With 100mm (4") ANTICOMAR f2.9 lens
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with built-in flash synchronization

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Woonsocket, R. I., who have placed on the market a "Foto-Jac" expressly designed by "photo bugs" for "photo bugs". The jacket is made of satin twill with a durable water repellent finish. It has eight pockets, comes in three sizes—small, medium and large; in four colors—gray, tan, skipper blue and green—and costs \$9.95. The pockets are designed to hold such varied items as an exposure meter, filters and lens hood, extra lenses, flash lamps, film, film holders, etc. Six of the pockets have a zipper with grip for quick manipulation. The maker adds that either of the two bottom slash pockets can take a miniature camera, a reflex camera can be slung through shoulder epaulets.

A new eye-correction lens mount designed for spectacle wearers who use the Contessa 35, Contax IIa or IIa, Super Ikonta B or BX cameras, permits the photographer to use the view-rangefinder eyepieces without glasses. The mounts are sold at \$1.80 without lenses; the lenses are obtained separately by the purchaser from his local optician or optometrist, who will grind the lenses to fit individual requirements.

A new type of reversal photographic paper that allows production of positive prints, without an intermediate negative and conventional equipment and processing, was introduced at a recent meeting by Frederic A. Tompkins, of Eastman Kodak. The new paper is now being supplied by Photostat

Corporation for use with Photostat equipment. Other uses may be found later.

The new paper emulsion differs from ordinary photographic paper in the way it reacts to light. When the reversal paper is exposed to light and developed in a fogging developer, the unexposed areas turn black, the exposed areas produce a positive image, the fogging action of the developer being inhibited in those areas. Because the reverse is true in the case of conventional paper, an intermediate negative is needed to produce a positive image.

EdnaLite Optical Co., Inc., 200 N. Water Street, Peekskill, N. Y., has a new line of universal filter kits for still cameras. The kits include the company's solid optical glass filters coated on both sides, adapter, dual-retainer, lens hood and plastic kit. The filters are medium yellow, medium red, Chrome Haze Skylight and Chroma Conversion. Kits are priced from \$13.50 to \$17.95 depending on the camera. The company will mail filter information on request.

Enteco Industries, Inc., 610 Kosciuszko Street, Brooklyn 21, N. Y., have fitted with adapter rings and combination lens hood and filter holders a total to date of thirty-nine different Schneider lenses from the 40mm Isogon to the 360mm Tele-Xenar. Thirty-three of the lens attachments screw into the Schneider lens mount. "Grip-On" attachments also may be had. Write the company for detailed data.

Look For This Badge



Look for the folks wearing the big round badges when you arrive on the mezzanine floor of the New Yorker Hotel next month to register your presence at the first vacation-time PSA convention.

They won't be hard to find because there are a lot of them, and to be exact. And chances are they will spot you before you do them. They are members of the convention reception committee, under the inspired leadership of Mrs. Olga Irish, all pledged to help you plan convention days full of pleasure and personal comfort and productive of new friendships.

"Regular convention goes may be self sufficient, even in this big metropolis," says Mrs. Irish. "But we want all to feel the warm pulse of this convention's spirit whether or not they need occasional help or advice. We'll be on hand to do more than greet you. Each of us will be happy at your service for the duration."

The Reception Committee membership is made up of some of the most famous people in photographic circles. They want to meet you. They want to help you meet other people you may want to meet. They know most everyone in the organization. They come from many different states.

Any time you have any question, any problem, look for a Reception Committee member, to be identified by the special big round badges they will be wearing. You'll get personal attention.

Serving with Mrs. Irish on the reception committee are: Dorothy Harkness, vice chairman; Franke Fassbender, secretary, and the following members:

Amy Close	Eleanor Rost
Catherine Dorr	Chet Wheeler
Harold Davidson	John Hogan
Dorothy Eidlitz	Gottlieb Hampfler
Adolph Fassbender	Hilda Hampfler
Antoinette Gibbs	Charles Heller
Henry Goldsmith	Doris Heller
Barbara Green	Thomas Firth

(Continued on following page)

Audience To Help Determine What Makes Picture Pictorial

Doris Martha Weber, A.P.S.A., who is doing such an outstanding job in preparing the program to be presented by the Pictorial Division at the P.S.A. Convention (New York, August 12th to 16th), urges all members who plan to attend to really participate in the roundtable discussion on "What Makes a Picture Pictorial?"

AUDIENCE PARTICIPATION, in caps, is desired for lively discussion, debate, and argument, with a sound opinion here and there, will make the event one long to be remembered and one that will be most helpful to all who take part.

Miss Weber says to bring your pictures too. That will be fun and education all in one bundle. Print makers will get opinions from the expert print makers on hand—the Convention will team with such. And you can say what you like about the other fellow's prints out loud if you have the urge.

P. H. Oelman, originally scheduled to be among the experts, will be unable to attend. This is to be regretted. However, on receipt of the news the others on the panel insisted that Miss Weber take the seat left vacant by Mr. Oelman. Not only take that seat but become the Moderator. This decision is to be applauded.

Others on the panel, as stated in earlier releases, are John R. Hogan, Hon. P.S.A., F.P.S.A., Arthur M. Underwood, F.P.S.A., J. Philip Wahlman, A.P.S.A., and Sewell Peaslee Wright, A.P.S.A.

Come ready to air your opinions and ask your questions from the floor, and don't forget to bring some prints for general discussion.

Miss Weber writes that she is sorry she made an error when sending the original information. Seems she did not give the full title of the talk to be given by Boris Dobro. The talk was listed as "Techniques" whereas it should have been "Techniques of Creative Photography". That listens much better for there seems to be an enormous amount of interest in creative photography these days and without a doubt Mr. Dobro will have a packed house.

I also learn that Robert L. McFerren will be unable to take the part of the prosecutor on the mystery program called "Trial By Jury". Miss Weber promises this program will be terrific. She will not spoil its effect by giving out one single clue in advance. The part of the prosecutor will be taken by J. M. "Jake" Endres. As you have heard before, the other two characters will be J. Philip Wahlman, A.P.S.A., judge, and Dr. Carlton J. Marinus, A.P.S.A., defense attorney.

Last but by no means least, a most important substitution is the presenting of Dr. Francis Wu, F.R.P.S., F.P.S.A. of Hong Kong in place of the Pictorial Division General Meeting. Dr. Wu, whose work has graced many a salon in this Country, will speak on "Pictorial Photography from a Chinese Viewpoint". He will use his own beautiful pictures to illustrate his words.

So you don't forget the date and place—August 12 to 16 at the Hotel New Yorker in New York City. Have you made your reservation?

SAMUEL GRIERSON, A.R.P.S.



PSA JOURNAL



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GEORGE DIXON, *Boston Herald-Traveler*

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WILLIAM JOHNSON, *Daily Oklahoman*

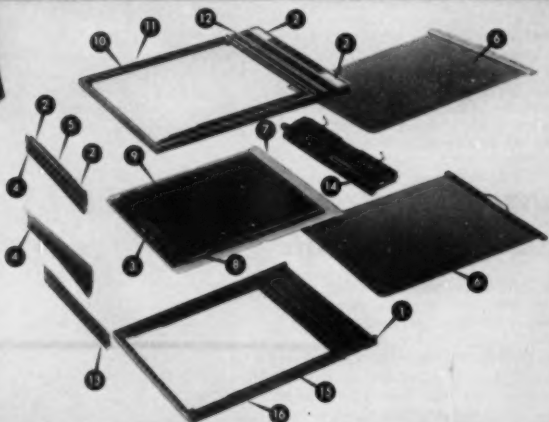
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WALLY DAVIS, *Miami Daily News*

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Arthur Mawhinney	Amy Walker
Katherine Mawhinney	John Walker
Helene Sanders	Irene Johnson
Susan Sherman	Ellen Black
Leonard Sherman	Amelia McSheehy
Leonard Solomon	Brenden McSheehy
Lou Gibson	Ernest Wildi
Mary Bing	Joseph Costa
Adelaide Bornmann	David Eisendrach
Louis Dogin	Norman Lipton

Arthur S. Mawhinney, FPSA, FRPS, has been named to supplant Dr. Roman Vishniac as a member of the board of judges for the Nature Section of the 1952 PSA International Photo Exhibit. Dr. Vishniac found it necessary to ask to be relieved because his photographic activity requires his presence in the Florida Gulfstream on the dates of the judging. He will return, however, in time to speak at the convention.



Will this sticker be on any of your prints? It could be, if you've sent them off already. Beautifully printed in blue on silver, this is one you'll want to have . . . or at least, try for.

Convention Program To Be Best Yet; Trips, Salon, Meetings and Fun

The finishing touches are being put on the program for the first vacation time convention of the Photographic Society of America.

The convention, just for the sake of reminding you, is scheduled to start one day earlier than ever before, on Tuesday, August 12th, and continue through Saturday, August 16th, at the New Yorker Hotel in New York City.

A truly sumptuous banquet of photographic fare featuring a long and impressive array of fact-filled demonstrations and illustrated lectures, many based on first time revelations of the newest in photographic progress, is just about ready to be served, as "cooked up" by the separate divisions.

An enticing array of desserts, in the form of New York Harbor steamship cruises and Coney Island field trips; special personally-conducted picture-making safaris to any spot in this most photogenic area of the country; tours through glamorous studios and famous laboratories, also on the menu, help make this the most perfect photographic holiday anyone could imagine.

But before giving you a high spot preview of what has been programmed up to this writing, it is suggested that you heed the advice of Registration Chairman Richard Hunt, without further delay.

Register Now

Make your convention reservations in advance—today—if you haven't already

The distinction of having been the first to submit an entry in the 1952 PSA Photographic Exhibit, to be held in conjunction with the New York convention, goes to George C. Simmons, 506 Federal Building, Salt Lake City, Utah. Mr. Simmons entered several slides in the Color and Nature sections.

done so.

Dick Hunt has estimated, on the basis of the flow of registration blanks mailed back to pre-convention headquarters up to late in May, that attendance at this vacation time convention in photogenic New York, will run in excess of 2,000. This will mean an all time record.

It also means that everybody who is anybody in photography, is sure to be at the convention. And in addition it means that late comers may find the accommodations at the Hotel New Yorker taxed beyond capacity. Rooms will be found for them elsewhere if necessary.

New York has achieved a new high record of popularity for conventions this summer. The Elks, among others, are coming to town just before the PSA convention. The American Legion is coming just after the PSA convention. Simultaneously with the PSA convention, many smaller ones are scheduled in the city.

Carl Sanchez, Jr., chairman of the annual PSA International Exhibit, which for the first time in its history will be conveniently housed under the same roof as the convention itself, issues a reminder that July 10th is the deadline for entries in all divisions. He urges you to act promptly to make sure your entries get in under the wire.

Divisional Offerings

By way of previewing some of the major main courses on the sumptuous six day banquet of photographic fare being readied for you, we direct your attention first to the double spread in this issue outlining and illustrating the fascinating schedule that has been set up by the Technical division.

And then—to move on—

Three-dimensional photography will make

news through "first time" presentations by the Motion Picture and Stereo Divisions.

By way of example, the Motion Picture Division will demonstrate "How Amateurs Can Now Produce Stereo Movies" as easily as flat stereos. Floyd A. Ramsdell will make the demonstration and will accompany it with a showing of three dimensional movies that have never been exhibited anywhere before.

The Color Division has expanded its program in keeping with the vastly increased interest in this field, featuring among other things a much needed discussion of Color Filters with special emphasis on the amateur's point of view, by Charles A. Kingsley.

Two showings of the color slide exhibit are being planned to insure everyone an opportunity to view it. "Nature's Highlights," a 16 mm film on photomicrography and photomicrography, by John T. Fox, also will be shown.

Mystery Program

The Pictorial Division has a mysterious program entitled "Trial by Jury," with which to surprise the convention. Advance details are secret. The division also is moving boldly in an effort to resolve the most argued subject in the field. A panel of experts will try to determine "What Makes a Picture a Pictorial." A standing-room-only attendance is confidently expected for this definition-making session.

Among other important firsts at the convention is a symposium on Photography in Medicine and Biology, an opening day event which already has stirred a great deal of interest among professional men.

The Photo Journalism Division is working on some sensational "firsts," among them one for presentation of an evening, so that everyone may attend, that will have you sitting on the edge of your seats.

Details of this featured event, however, will have to await formal government clearance, which has been assured, before the announcement can be released. We suggest you watch your daily newspapers for this one if you want to know about it before the next issue of the Journal.

The P.J. division will furnish plenty of advice in its program, on how to make money out of your photography, which may help some of us to realize handsomely on our convention going investment.

The magazine "Photography" is making a contribution along these lines by offering \$500 in prizes for the best picture story of the vacation-time convention.

Space limits a more extensive preview here of the sumptuous banquet of photographic fare that awaits you at the first vacation-time convention in PSA history. See other pages for more details.

But there is more than "meat and dessert" a cookin' for this unprecedented convention. There's fun and hospitality and entertainment and the opportunity to make new friends and a lot of exciting new pictures too. No one will be left to shift for himself.

P.S.—Tell your friends who are not yet members of PSA that they may attend the convention on payment of regular registration dues. Let's make them welcome too.



This film developer opens up new, exciting possibilities for your enlargements. Its grain is so fine it retains the smallest detail in the largest blow-up.

Develop at room temperature—no fogging. **Easy to use**—just dissolve it in water. **Long service life**—lasts for 248x10's per gallon in deep tank.

We have prepared for you a 9-page Data Unit X-206 with detailed information, tables and charts. May we send you a free copy?

Photo by Peter Winkler taken at the Planetarium in New York. Camera: Rolleiflex with Zeiss Tessar. Exposure: 1 minute. Lens opening: f22. Film: Kodak XX.

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Aerial Photography Without A Plane



On the Coney Island Field Trip you will get a chance to try your hand at aerial photography by riding the parachute jump. A smooth ride up, then you come sailing down. Take pictures while traveling in either direction! Take along plenty of film, you may be lucky enough to get stuck up there! It happened last week when a power failure blacked out most of Brooklyn. Steeplechase Park photo by Harold J. Nisoff.

Coney Island Trip on Tuesday To Highlight Convention Fun Session

The "kick-off" event of the 1952 PSA Vacation Time Convention will be the Coney Island Field Trip. Nothing we can think of is more typically New York than this playground where rich and poor, young and old all gather for the express purpose of having fun. A trip to New York without a visit to this opulent oceanside resort is definitely incomplete.

Here's one field trip that really accentuates the negative, if you'll forgive the pun. Take it from one who has conducted many field trips to this Island of fun and frolic, there is more here on which to focus your camera than a hundred three-ring circuses. The picture possibilities are tremendous. Human interest material, architecture,

beaches, people at play with almost complete abandon, these and more you'll find at this ocean playground.

Although the date for this field trip was originally set for Saturday, the pressure from PSAers to make it earlier so that it would not be missed, has now pushed the date forward to **TUESDAY, AUGUST 12TH**, the opening day of the Convention. It seems everybody wants to shoot Coney Island and for good reason.

Buses provided

Buses will be ready to whisk you directly from Convention Headquarters, the Hotel New Yorker, in the heart of mid-town Manhattan at 1:30 P.M. Tuesday. The trip

down Manhattan Island will be a virtual sightseeing tour in itself. The string of buses will then wind their way thru the new Brooklyn-Battery Tunnel from the southernmost tip of the Manhattan on to a fast, smooth parkway directly to Coney Island. Inside of an hour you'll be transported from your Hotel to the playground more New Yorkers and visitors frequent than any other attraction.

Guides and models

Upon arrival, competent photographic guides will be ready to take you on a conducted tour of the most interesting and photogenic places which you'll find here in abundance. The high spot of the tour will be a long visit to Steeplechase, where you'll find a city of fun all under glass. For those who require the additional touch of a figure . . . and a very attractive figure . . . placed at just the right spot, your Committee has arranged for a group of models to be on hand. These models have been selected for their ability and willingness to pose under all conditions so you really get them in action doing the things one would expect to find at a place like Coney Island. "Nothing has been overlooked to make this field trip complete," says Ed Wilson, the Committee Chairman.

Shoot what you like, black and white, color and stereo. But because Coney Island is just teeming with opportunities for brilliant color shots your Committee recommends color film particularly.

Light is excellent at that time of the year and you'll be able to capture plenty of action with fast shutter speeds. Depend on the guides, who have had considerable experience, to help with any exposure problems that may develop and to direct you to the most desirable material to shoot. Flash, although it may not be necessary, might help here and there for fill-in light or for capturing action in some dark or shaded corner. So, if you have flash, bring it along.

Pictures and fun

This will be one field trip where pictures alone is not all you'll get. Nothing has been said so far about visitors participation in the many breath-taking rides and thrills which you'll find at this playground. No distinction here between grown-ups and children. Everybody plays and has fun. You'll have an opportunity, perhaps for the first time in your life, to make an actual parachute jump. It's the same, safe device which has thrilled many thousands at the World's Fair in New York, now transported and reconstructed at Coney Island, the only one of its kind in the world. The drop is from a considerable height and you can take your camera along on the trip.

Side shows, hot dog vendors, barkers and novel refreshment offerings will compete for your attention. And people, perhaps more than you've ever seen before, crammed into a few hundred acres, will complete the picture. Small wonder that almost everybody who comes to New York, goes to Coney Island.

FBI Talk Feature of P-J Session

There's a real photographic thriller awaiting everyone who attends the vacation time convention in New York, August 12 to 16th.

D. J. Parsons, Scientific Chief of the F. B. I. laboratory, has been scheduled by Robin F. Garland as the Photo Journalism Division's contribution to the long record of "firsts" to be featured at this convention.

Mr. Parsons will talk on "Photography Serves in Security and Crime Protection in the U. S. A."

The appearance of Mr. Parsons, who began his career with the Federal Bureau of Investigation as a Special Agent, back in 1934, was arranged by Bob Garland in direct negotiations with J. Edgar Hoover, from whom clearance was required.

Fun and Pix



In the Fun House at Steeplechase Park the flash-bulb boys can have a field day. Maybe you won't get many salon-worthy shots, but you certainly will get Young America in action. There will be models to pose, and guides to help.

Be sure to make your reservations early for the Coney Island Field Trip you can't afford to miss. Bring along the family as there is no better place for inexpensive fun for everybody. It will be a day you'll long remember and the \$2.00 cost for the bus trip will pay plenty of dividends in the large number of wonderful pix you're bound to take home with you.

Names Are News; Get Yours in Paper

Names are news. Editors of most hometown newspapers prefer items about people more than any other kind of news. You should be able to determine from your reading of your hometown paper whether this is true in your locality.

Your name in the paper in association with your photographic activities can mean favorable publicity for your camera club, for photography in general, and for P.S.A. as well as for yourself.

Since you are planning on coming to the vacation time convention in New York, you have a legitimate news item to offer to the city editor of your local newspaper, or to the camera club editor if the paper is big enough to have one.

Names Are News

If you are coming to the convention with a group of photographers, amateur or professional or both, from your locality, the news item that you can offer your local editor is so much the better. The more names the more he will like the item because this makes it possible for him to tell about what is happening to more local people.

If someone from your hometown is taking an active part in the convention program

as a speaker or a member of a committee, or is an officer or committee member of P.S.A., or otherwise distinguished photographically, the news item you have to offer your local paper increases in value as far as the local newspaper is concerned.

Just type out the information on a plain sheet of paper and send it to the city editor or camera club editor of your home town newspaper. Do this a full two weeks before you leave home for the convention. Be sure to sign your name. Give your address and telephone number.

The editor may want to assign a reporter to call you back for additional information.

If you are doubtful about how to put the facts on paper, telephone the city editor or the camera club editor and say you have some news to offer. They will be courteous and gracious about it if you will.

Make Pictures

Don't forget, when you do either of the above, that you are a photographer, and that you know just how to make a picture. Offer to make a picture of your group just before its departure for the convention, for publication in the paper. Home town newspapers like to publish pictures of people mentioned in their news items. Usually they want a 8 by 10 glossy print. Sometimes they prefer a 5 by 7 print. In either case they want it fast, while its still news.

Don't be modest. On the other hand, don't be too aggressive about it. Just do it.

Use this same formula for news about

East Meets East in West



Harry Shigeta, Hon. FPSA meets Hisekichi Kikuchi, PSA and President PSJ during the latter's visit to Chicago several months ago.

your local photographic activities—but don't overdo it—and you will cultivate a welcome from your hometown newspaper for more news about yourself, your photographic activities, your club and P.S.A.

When you come to the convention be sure to let the reception committee know you have arrived and where you are staying. It is just possible that things you do, things that happen to you while you are at the convention, will make pleasant and happy news for publication in your hometown newspaper.

If so, the Publicity Committee will want to get in touch with you quickly in order to get the facts and send them back home to your hometown paper.

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at the Austin Town Camera Club"

Says ORVILLE FRY, Club President

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OF THE

1952 PSA CONVENTION

The Awards:

1st	\$200.
2nd	100.
4 prizes of \$50 each	200.
Total	\$500.

Plus certificates of honorable mention.

In the event of a tie duplicate prizes will be awarded.

RULES

1. Open to all who attend the PSA Convention in New York. Competition opens August 12, 1952 and closes Sept. 10, 1952.
2. Subject: The annual convention of the PSA as told in a SERIES of pictures and captions.
3. Prints to be no larger than 8 x 10.
4. Entries to be unmounted or in portfolios, all prints with captions attached and bearing the name and address of the maker.
5. Entries to be judged for reportorial value with major emphasis on the use of the minimum number of prints to tell the story.
6. Entries to be addressed to Photography Magazine Convention Awards, PSA Headquarters, 2005 Walnut St., Philadelphia 3, Pa.
7. Closing date—all entries must be postmarked not later than September 10, 1952.
8. Award winners to be announced in the November issue of the PSA Journal.
9. Judges: Bruce Downes, Editor of PHOTOGRAPHY magazine; David Eisendrath, Chairman PJ Division, and David J. Marshall, Professor of Journalism at Fordham University.
10. Photography Magazine and the PSA Journal reserve reproduction rights on all prize-winning entries.

AND - - - The Photo Journalism Division

offers more cash awards

for the best SINGLE prints of the activities at the convention.

PHOTOGRAPHY magazine's competition is for sets of prints—

the P-J Awards are for SINGLE prints.

The single-print awards:	1st	\$50.
	2nd	25
	3rd	15.
	4th	10.
	Five 5th	5.

Plus certificates of honorable mention.

In the event of a tie duplicate prizes will be awarded.

Same dates, same judges, same rules, but SINGLE prints, and entries must be separate for each contest and in separate containers.

Address single-print entries to

THE P-J CONVENTION CONTEST, PSA HEADQUARTERS

2005 Walnut St., Philadelphia 3, Pa.

Thru-the-Lens Tours of High Sierras & Canada

Four "Thru the Lens" Vacation Tours of the High Sierras and eleven in the Canadian Rockies have been announced by Merle S. Ewell APSA, and Eric L. Ergenbright, both veteran exhibitors and experienced tour managers.

The Sierra tours are by pack train and will traverse the entire Sierra between Mineral King and Lone Pine. This region is famed for its towering granite-fanged peaks, tremendous canyons, flower-carpeted alpine meadows and gem-like lakes. Mineral King is an historic old mining camp situated at an elevation of 8000 feet.

The Canadian tours will start from Calgary and include two weeks of intensive picture making. Camera spots include Lake Louise, Yoho Pass, Paradise Valley, Ptarmigan Valley, Jasper National Park, Maligne Lake, Banff, Angel Glacier and other points of interest.

Most of the tours are hiking tours but transportation is provided on big jumps. Full information is available on request to Merle Ewell at 1422 W. 48th St., Los Angeles, Calif.

Wu Lecture Planned

A radiogram has just been received from Francis Wu, FPSA, FRPS, FIBP, Hon. MPS, Hon. SFF, Hon. TPS, etc. of Hong Kong, accepting the invitation from Barbara Green, Chairman of the National Lecture Program, to give a limited number of lectures under NLP auspices following his appearances on the convention programs of PSA and PAA.

This will give some of those unable to attend the PSA Convention in New York an opportunity to hear the Chinese master, generally regarded as the foremost photographer in the Orient.

Although a professional in whose studio many personalities both European and Oriental have been photographed, he has a high reputation as a teacher and mentor of Chinese amateurs. He is an enthusiastic worker for PSA and serves the Society as Honorary Representative for Hong Kong and China. His exotic pictures are widely known in this country and his recently published book, "Classical Chinese Beauties" has added to his laurels.

The NLP tour will begin in the Midwest early in September and will end on the Pacific Coast from which he will embark for his return journey late in the month. The charge for his appearances will be \$75 which includes transportation. Most of the limited dates will probably be booked by the time this announcement reaches print but some may still be open. Any organization interested in booking Mr. Wu should immediately wire or write air mail to Mrs. Barbara Green at 30 Willow St., Brooklyn 2, N. Y.



July 1952

The Photographic Society of Japan (P.S.J.)

To: Mr. NORRIS W. HARKNESS, PRESIDENT OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

*Message of President Kikuchi of
the Photographic Society of Japan*

ON BEHALF of the Photographic Society of Japan (P.S.J.) formed by all influential organizations connected with photography in Japan, I feel it a great privilege to be able to transmit to you this message.

The Photographic Society of Japan comprises approximately fifty thousand members, and is composed of groups and organizations of people engaged in scientific study of photography, manufacture of cameras and photo-materials, sales thereof, professional photography, medical, typographical and press activities, and amateur photography.

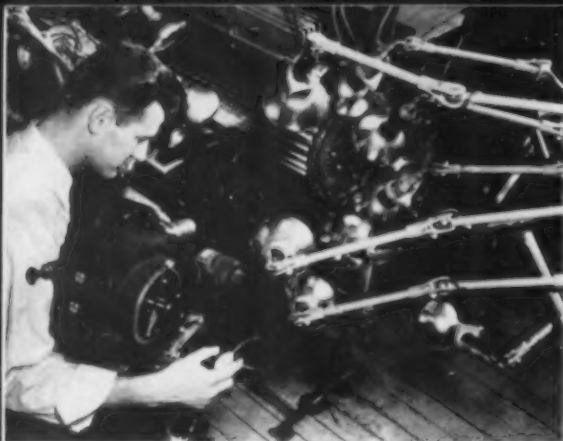
It is no exaggeration to state that almost all Japanese have a passion for photographs and photography, and consequently, industries and technologies related thereto, as well as its artistic side, have in recent years made great strides. The aim of the Photographic Society of Japan, therefore, consists in a further improvement and development of photography and photographic activities in Japan, and in close co-operation with its sister societies throughout the world, so as to be enabled to contribute to the cause of peace. For the achievement of this objective, the Photographic Society of Japan is active in the following fields: collection of various materials concerning photography, preservation of documents and archives, publication of literature, awarding of honours in recognition of services; exchange of materials related to photography with foreign countries, maintenance of close contact with photographic organizations abroad; holding of study circles, photographic concourses, lectures, exhibitions large or small; annual functions on June 1, the Photography Day of Japan, inaugurated in commemoration of the taking of the first pictures in Japan in 1841, the day of the first page in the history of photography in Japan, when the daguerreotype was introduced. On June 1, 1951, the Photographic Society of Japan passed a resolution expressing gratitude to ten Western pioneers, including Daguerre and Niepce, and three Japanese pioneers. Also trees were planted in commemoration of the occasion and scientific lectures, exhibitions and the like were held in many places in Japan. Approximately twenty thousand people interested in photography participated in an unprecedentedly large concourse in Tokyo.

In view of the conclusion of the Peace Treaty and the prospects for its taking effect at an early date, Japan would shortly be accepted as an independent member of the community of nations, and a comprehensive plan for the coming Photography Day is now being drawn up for various colourful functions.

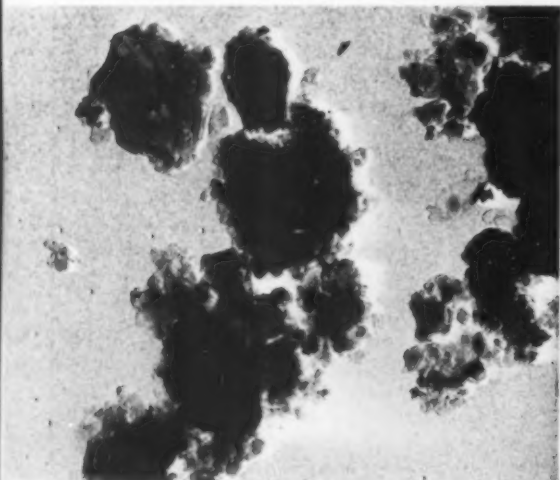
These are the activities of the Photographic Society of Japan, whose sincere desire it is to look for contact with you, and to set up close co-operation for the world-wide development of photography and the noble cause of peace.

Tokyo, March, 1952

(S) H. KIKUCHI



Engineers of the Draper Corporation use high speed photography to find out exactly what happens in bobbin transfer. You'll hear about it in the T.D. symposium on industry and science.



Enlarged here about 20,000X, this electron microscope shot of a clay separation helps Kentucky highway engineers learn more about their materials.

Wham! goes the concrete test block and a microphone hears it, triggers a flash tube and the engineers see how it fractured. Another from the TD symposium on industry and science.



An Invitation



*An open letter
from Bill Swann,
Technical Division
Chairman, inviting you
to partake of the
TD Convention
Program . . .*

Dear PSA-ers:

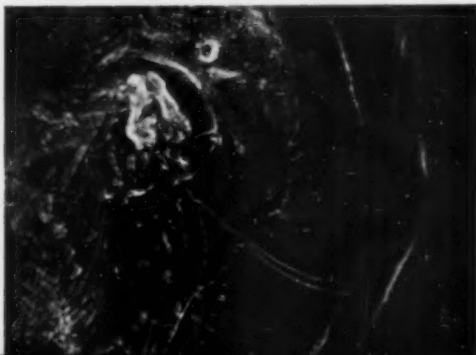
For many months the Program Committee of Technical Division has been busy writing letters, placing phone calls, and paying visits to the country's leading experts on scientific photography and photographic science.

Now the results are in, T.D.'s program is all set, and I have to share with you my excitement over it.

On Tuesday—a major symposium on photography in medicine and biology. You will see and hear how time-lapse photography is uncovering new knowledge of growth processes, cell behavior, reproduction, and the effects of drugs. You will learn of the tremendous impact that motion picture techniques have had on the teaching methods of medical schools. There will be a representative of the University of Illinois to tell how they use color photography to help children suffering from cleft lips and palates. Roman Vishniac, the scientific photographer, will disclose his techniques for close up photography in insect research. You'll even be able to pick up some practical pointers on elimination of shadows from Louis J. Dogin, another scientific photographer specializing in macrophotography.

On Wednesday—an even dozen experts rounding up for you the latest developments on photography in engineering and science. They will include a textile man, a television man, a metallurgist from U. S. Steel Corporation, an electronics engineer from Allen B. Du Mont Laboratories, an industrial engineer from Eastman Kodak Company, a highway engineer from the Commonwealth of Kentucky, and photographic specialists from the Naval Research Laboratory, Aberdeen

Delicate traceries, enlarged about 250X by the bright contrast phase microscope of Oscar W. Richards, reveal data about the head of this *Daphnia*. Photo from American Optical Co.



to Learning

Proving Grounds, the U. S. Naval Ordnance Test Station at Inyokern, and the U. S. Naval Ordnance Laboratory at White Oak.

On Thursday—a PSA clinic on equipment, materials, and processing, with the conversational ball being tossed back and forth between representatives of General Electric, duPont, Graflex, Ansco, and Kodak.

On Friday—another big PSA clinic on color techniques, materials, and procedures, led by Lloyd E. Varden. There will also be a group of papers in the mornings on photographic optics. Here a Bausch & Lomb man will bring you up to date on depth of focus, a physicist from Boston University will explain the relationship between resolution, sharpness, and photographic quality, an engineer from Kollmorgen Optical Corporation will show what's involved in submarine periscope photography, a stereo expert from Polaroid will show you a simplified way to calculate interocular distance, and the president of The Zoomar Corporation will discuss the evaluation of photographic lens performance on the basis of laboratory tests.

I am sure that for many, particularly for those who take a broad view of photography as an art, Friday night will mark the high spot of the convention. With the help of over 100 color slides which, in effect, do his talking for him, Ralph M. Evans of Kodak will show you how subtly and yet thoroughly the existence of photography has influenced the way man's brain interprets for him what his eyes see. Mr. Evans does a terrific job along these lines and leads into some highly interesting speculations on future creative directions in color photography.

On Saturday we shall wind up with a revelation by Corning Glass Works of a new medium and process for photoengraving, a revelation of techniques by two experts on legal evidence photography, and helpful papers on techniques in various branches of photographic work.

All of these important discussions will, of course, be open to everyone who is registered.

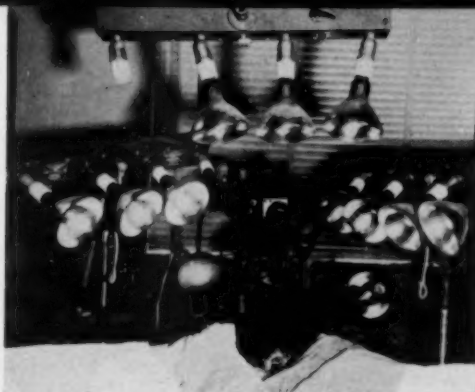
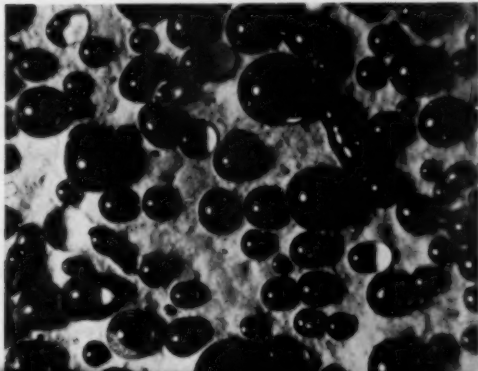
Cordially,

BILL SWANN

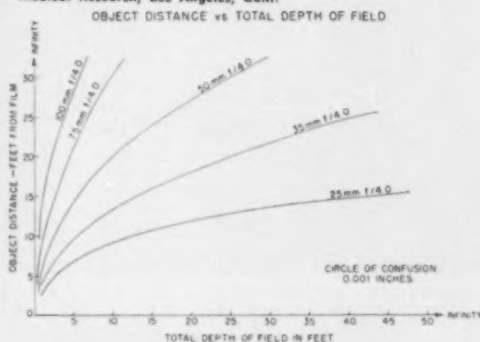
Chairman, PSA Technical Division

High speed cameras set-up in U. S. Steel Corp. lab in Kearny, N. J. Note use of flashbulbs in motor driven holders. This provides continuous high intensity light for the short exposures. →

If these globes were one-fiftieth this size you might recognize them as the brilliant line on a highway at night! Reflectors beads or abstraction, take your choice.



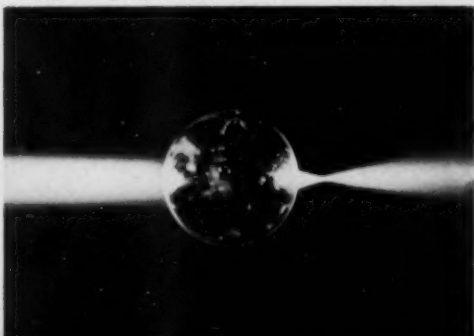
High speed photography plays an important role in medical research as John Waddell will explain at the TD symposium on medical and biological photography. Photo courtesy Institute of Medical Research, Los Angeles, Calif.



Learn how to read simple but useful charts like this one at the Technical Division sessions during the Convention.



Not a lens, but a smoke box demonstration of light passing through a highway reflector bead. No wonder they shine so.





SALON JUDGE



TURBULENCE

HUMOR

and pictorial photography...

By Floyd C. Piper

How often have we heard critics condemn salons and photographers for their repetitious, trite and uninteresting work? After sitting for several hours watching hundreds of pictures pass through the viewing box, one comes to the conclusion that perhaps part of what they say is true. You see S curve landscapes by the dozens and baby and animal pictures by the hundreds. Then along comes a picture with real humor and interesting content and the whole atmosphere changes immediately.

The interest of the audience and judges alike is again aroused and the judging proceeds with new vigor. This in itself goes to prove that this type of work is greatly appreciated by all, and anyone who has taken pictures of humorous situations will tell you that their rate of acceptance in salons is usually high and for contest winners they are hard to beat. The work of the late Stuyvesant Peabody is a good example. Here was a man who could look upon and appreciate the lighter side of life and his work has been hung in almost every exhibition in the world and reproduced in all photographic magazines and annuals.

Regular salons average between 700 and 1500 prints, and a national prize contest may see 40 to 50 thousand pictures pass before the eye weary judges. Therefore it's easy to see why something different and fresh will get a favorable reaction. American people like to laugh; it's part of their physical makeup. And don't think it's only appreciated in this country. "Young In Heart" and "Turbulence", which accompany this article have hung in both Canada & South America, so you can readily see that humor has a universal appeal.

"How do I go about making such a picture?" you ask. The formula to follow for this type of work is rather hard to define. The message must be simple and direct and yet not have a tendency to the corny side. And most important it must never lean toward vulgarity. Any picture containing the latter will find its way into the discard pile in short order, and any esteem the photographer may have had will be jeopardized.

The first thing to do is think of a humorous situation or saying which you want to use. There are literally hundreds of ideas available. Just think back over many of the pranks you pulled or situations you got into as a boy. Follow the work of famous illustrators such as Norman Rockwell and you can get many suggestions. Don't, however, try to imitate work of others. These should just be used to stimulate your own imagination.

Next decide upon the best method to get your point across as quickly as possible. Don't expect your title to carry the idea by itself; although a good title will help a good picture; and by all means don't be so subtle that the viewer must hunt to find your meaning. He will not be able to appreciate it when he finally does.

A few simple props help most of all in putting across the story in your picture. In "Young In Heart", the only things needed were the copy of Police Gazette and a pair of glasses, minus the glass. In "Turbulence" the only prop is the pipe, and in "Salon Judge", a piece of dime store ribbon for a tie, an old pair of glasses and my own suit jacket. The

(Continued on page 444)

Letter from the Editor

You won't get many of these . . . in fact, we'd much rather print letters from you . . . they make more interesting reading.

In his column "The President Reports. . ." Norris Harkness predicts changes in the JOURNAL. Don't look for all of them in this issue. Oh, there have been changes in type faces, but that's because we changed printers, and there have been some minor changes in the layout of the pages, but essentially, this is the same JOURNAL you have been getting right along.

The biggest change you will find is in the general make-up of the JOURNAL over a long period. As you have been told, each issue will be balanced to contain something for everyone. The special Divisional Issues must be foregone, for a while anyway, principally because of the cost. While the book remains at 48 pages, and, quite possibly, until it grows to 100 we will keep the balanced format.

I can't let the opportunity pass for words of praise for Fred Quellmalz. In turning over the job of Editor to the present holder of that title, Fred has been helpful in getting material transferred quickly from the old printer to the new, in making suggestions, and in offering to continue as a book reviewer. Thus his name does not disappear from the masthead.

While you are reading these words, your Editor will be busy working with the Division Editors in planning for the months ahead so that we can send you each month a JOURNAL packed with interest and with good pictures. Our plans include something for everyone, for the beginner, the salonist, the technician, the movie maker. We have a marvelous file of good manuscripts from which to choose, but we're always looking for more. Your Division Editor will always be glad to see an outline or an article.

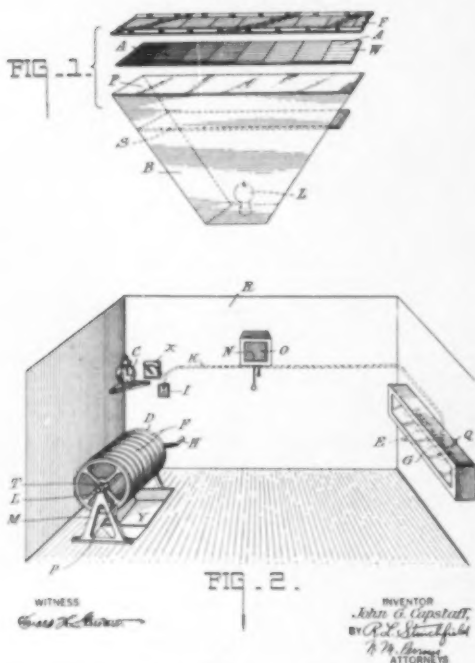
One new feature we have already started, the "Maybe You'll Like" listings of features in next month's photo mags. We've often missed a good article by not hearing of it until the issue was sold out. Now, through the cooperation of the Editors of these magazines, you have a preview of their contents in time to assure getting your own copy.

In closing, a word of credit to Jack Sullivan of Ansco for our new cover design. He submitted hundreds of sketches and this was chosen as best suiting our needs. There are several variations that we will also use from time to time. Thanks, Jack, for a swell job.

Let me hear from you.

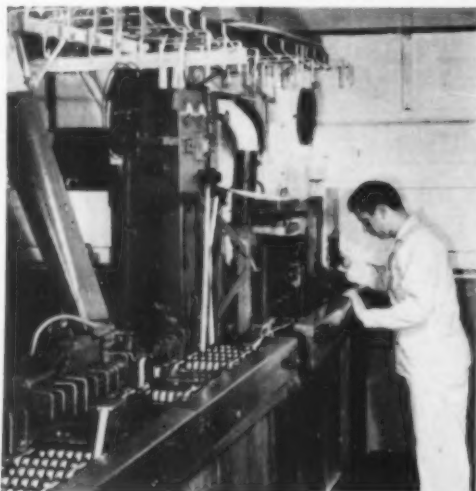
don bennett,

Editor



THEN A reversal laboratory as visualized in the first patent application. Note the light control in Fig. 1, items A and W.

NOW The modern reversal laboratory looks somewhat different with thousands of rolls of film following one another through the tanks. Second exposure control is automatic.



The Father of

By Harris B. Tuttle, F.P.S.A. and

When you make home movies and see the wonderful results you get on the screen, do you ever stop and wonder about the man who started it and made it all possible? It's difficult sometimes to identify the man who starts an idea, but we can easily identify the man who is credited with being the real "Father of Home Movies."

He is a tall, lanky gentleman of British descent and known in the U. S. Patent Office as John George Capstaff; to the people in Kodak where he is employed in the Research Laboratories, as Mr. Capstaff; and to the fellows who have worked with him for the past forty years, as "Cappy."

Since we have been associated closely with Mr. Capstaff for a number of years, we will refer to him in this article as the endeared and intimate "Cappy."

Cappy was born in Gateshead-on-Tyne in Northern England on February 24th, 1897. After an education in the Heaton Science and Art School of Rutherford College, Newcastle, he studied at Armstrong College, specializing for the most part in subjects relating to physics and engineering. His family was connected with the shipbuilding industry, for which the Tyne is so famous, and he himself intended to study engineering, but as the shipbuilding industry was suffering from one of its periodical waves of depression, he started as a young man to work for a very famous photographer of Newcastle, Mr. Lyddell-Sawyer. There he took an interest in everything that was being done and seized every opportunity to learn different branches of the photographic art, and so got an excellent grounding in photography, finally specializing in the handcoloring of prints. His interests, however, were largely in mechanical devices, and after he started his own studio, he spent much of his spare time with a group of friends in the consideration of engineering problems, especially those relating to aeronautics, which was then beginning to appear as a fascinating field for the engineer.

Early experiments

While he studied these mechanical problems, Cappy was also working on experimental photography and invented several modifications of photographic processes, some of which were later of use to him. One of these was of the same type as the now well-known Carbro process, by which prints in carbon tissue could be produced from bromide prints. Another was the production of photographs which were invisible until the paper had been exposed to light, thus forming an advertising novelty.

In 1912, Cappy became associated with Dr. C. E. K. Mees and the firm of Wratten and Wainwright in England and later went to the Kodak Research Laboratories in Rochester, New York, to start the Wratten filter department.

Cappy had not been long in the new research laboratory at Rochester before he began experimental work in several fields of photography. By 1914 he was working on processes

Home Movies

Glenn E. Matthews, F.P.S.A.

of color photography, and a two-color portrait process was worked out by him and exhibited at the World's Fair in San Francisco in 1915. This process was called the Kodachrome Process, however, it was related in name only to the present Kodachrome process and materials currently in use. Soon after this, experiments were started to adapt the process to motion picture photography, two-color separation negative images being printed in register from a master positive onto opposite sides of double-coated film by means of an optical printer, these being transformed into dye images by a process related to that on which Cappy had worked many years before for the production of carbon prints from bromides.

Reversal succeeds

In 1914 Cappy conceived the idea of applying a reversal process to the production of amateur motion pictures. Work on this progressed rapidly and in a letter which he wrote on April 17, 1917, he laid down the conditions which he believed necessary for the development of a practicable process or system of home motion picture photography. Work had already been done in this field by others, and much had been done from the standpoint of the design of apparatus, but what was necessary to make the whole thing a success was a simple and inexpensive method of producing the finished pictures, and this was supplied by Cappy's invention of a practical reversal process.

The process eventually used was based on a method previously proposed by Namais in 1909, in which the film exposed in the camera was developed to a negative, the developed image was next bleached with acid permanganate, the bleached image was then exposed to white light, finally the residual silver halide was redeveloped to a positive and after fixing, washing and drying, was ready for projection.

The difficulty with that process was its great sensitivity to the exact thickness of the emulsion coating. If the emulsion coating is too dense, there is too much silver halide for the second image. If it is too thin, there is too little. Its use required the adoption of a very thin emulsion having little latitude and necessitated very even coating, any streaks produced serious difficulty. The pictures were dependent upon the original exposure given; there was no means of correcting for errors in exposure.

Secret of success

These difficulties were overcome by Cappy by the use of a controlled second exposure, the exposure given after the bleaching of the original image being determined by the density of the silver halide remaining. Thus the lack of silver halide was compensated for, to some degree, by an increased second exposure, and, similarly, an excess of silver halide resulting from heavy coating or underexposure was compensated for by decreasing re-exposure.



John George Capstaff, Hon. FPSA

The results obtained by this improved reversal process were amazing compared to those which could be made without the control of the second exposure, and it was principally this factor which made the process a success. With this as a basis, Cappy worked on the design of the film itself, the camera loading method, the camera, the projector, and the processing equipment. A great deal of work on the subject, however, was done by his associates under Cappy's supervision.

The process was first announced and demonstrated publicly in January 1923 in lectures at Rochester and at the Franklin Institute in Philadelphia. Pictures were taken at the beginning of the lecture, processed in the building while the lecture was in progress, and shown at the conclusion.

The film, the camera and the projector were introduced in June 1923, and in addition to the apparatus made by the Kodak Company itself, other manufacturers also introduced equipment—cameras and projectors—before the close of the year.

Many improvements in the equipment used for exposing, processing, and projecting the film were later devised by Cappy. For example, the claw pull-down and curved gate used in the Model B Cine-Kodak represented useful refinements which improved the steadiness and uniformity of the picture. A daylight loading film magazine was designed. Much basic optical work was done on the projector and a friction-type panoramic tripod head was designed which has displaced the gear type in professional as well as amateur tripods.

Several continuous types of 16mm film developing machines were designed and built, incorporating his inventions. One of the improvements used in these machines was the portable-type rack, permitting sections of the machine to be removed easily for threading, changes, and inspection.

Extensive investigations were conducted to improve the

quality of duplicate prints from 16mm positives. Cappy's suggestions resulted in a steady improvement until it was possible to make duplicates that were almost indistinguishable from the original. Printing equipment used for this work was designed in part by him. Improvements in the film emulsion used for duplicating purposes were also effected at his suggestion.

A new industry is usually the result of the integrated ideas of a large number of individuals, and this is also true in the case of the 16mm film system. However, it can be stated fairly that Cappy contributed the major portion of the fundamental elements.

During the past 25 years, many other cameras and projectors have been marketed. As a general rule, the cameras are driven by spring motors which are wound up between exposures. Such cameras for amateur use are made much more compact than the earlier ones. Projectors for 16mm sound films were introduced in 1932 and cameras in 1935.

8mm and color

The "Cine-8" film and apparatus were introduced in 1932, the pictures being one-quarter of the area of the 16mm picture. Much work was done by Cappy on several aspects of the 8mm picture program and in fact, during the early years of the 16mm process, Cappy made 8mm pictures. Motion pictures on film of this size remained one of his goals and improvements made in the speed and graininess of photographic emulsions in the late twenties made possible 8mm pictures of satisfactory quality. The Cine-8 program further reduced the cost of motion pictures for the amateur and increased greatly the popularity of home movies.

In 1925, the Eastman Kodak Company secured rights under a three-color additive process of color photography which had been developed in principle by French inventors. In this process, a black-and-white film is used. There are combined blue, green and red filters in front of both the camera and the projector lenses. The film is embossed with cylindrical lenticles that form images of these filters on the film during the taking in the camera. Cappy worked on the practical development of this process for use in the home movie field. By 1928, his work had progressed to the point that the process was ready for the market. In July of that year, George Eastman invited Thomas Edison, General John J. Pershing, Adolph Ochs and other noted persons to Rochester to witness the showing of the first amateur motion-picture films for color photography.

Research work on a 35mm lenticular process was carried on under Cappy's direction for several years. A number of improvements in the process resulted in pictures of high quality, a demonstration of which was given before the Society of Motion Picture Engineers in 1936.

Important discovery

While working on his two-color Kodachrome process, 1918 to 1925, Cappy found that the addition of a yellow dye to each emulsion of the double-coated film used in making the duplicate negatives represented a useful method of controlling the depth of the exposure and therefore preventing penetration of the light through the film. The addition of the dye also had the effect of increasing the resolving power of the emulsion by reducing irradiation or scattering, greatly extending the latitude and lowering the maximum contrast. The dye was water soluble and could be washed out during the developing process. Cappy realized that the use of a yellow dye would improve the films employed for the making of duplicate negatives and carried out much experimental work, which resulted in the introduction of special films for this purpose. In consequence, motion picture producers

established the present practice of duplicating their original negatives, a notable improvement in motion picture technique.

In 1927, Cappy established the formula of a developer especially suitable for the production of fine-grained images on negative film. This formula (D-76) met with ready acceptance and is used very widely by amateur and professional photographers for all classes of work.

It is generally acknowledged in the motion picture industry that the so-called "three-strip" method is one of the most important methods for taking professional color motion pictures. An objection to this method is that it requires the use of a special camera fitted with a beam-splitter prism.

Since 1940, Cappy has done considerable work on the development of a single multilayer negative film which can be used in any standard motion picture camera. After exposure and before development, the two upper layers are wet-stripped separately by means of a stripping machine into special transfer supports. After the three resulting films are developed to give three color separation negatives, they can be printed by any one of several processes including the embossed film type. This unique film and stripping machine were described by Cappy in an article published in the *Journal of the Society of Motion Picture Engineers* in April 1950.

Cappy's honors

Besides the Honorary Fellowship of the Photographic Society of America (1950), Cappy's work has been recognized by the Royal Photographic Society with the award of their highest honors, Honorary Fellowship (1944) and the Progress Medal (1946). For his key invention (controlled second exposure) which formed a basis of amateur movies, he received in 1940 a Modern Pioneers Award of the National Association of Manufacturers. His design of a processing machine incorporating several new principles drew him an honorable mention from the Academy of Motion Picture Arts and Sciences in 1943. The Society of Motion Picture and Television Engineers awarded him their Progress Medal in 1944.

Cappy is essentially an experimenter and loves to carry out his work with his own hands, but no account of that work would be complete without some mention of the training which he has given through the years to his associates and assistants. Many men in the organization of the Eastman Kodak Company are proud to acknowledge with gratitude their obligation to him. This feeling is shared also by many motion picture engineers throughout the industry, many of whom have been helped by his wide knowledge and ready invention.

This statement of his work and discussion of his principal inventions show that motion picture technique owes very much to Cappy. In the whole field of cinematography he has been a pioneer, and his work has always been distinguished by its accuracy and completeness.

Trujillo Sponsors Cornerstone Membership

Dr. Rafael L. Trujillo Molina, President of the Dominican Republic, is sponsoring a Cornerstone Membership as first prize in the First International Salon of the Dominican Republic, according to word received from Juan Garcia, Secretary of our International Portfolios and a resident of Ciudad Trujillo.

This is the first time that a head of state has recognized the PSA as a factor in international friendship and the honors for bringing this about fall to Juan Garcia, PSA and Honorary President of the Dominican-American Photographic Society.



Judges take one off the wall for closer inspection in this different kind of judging.

REVOLT!

By George L. Kinkade, A.P.S.A.

Almost everyone talks about and condemns the weather; almost all photographers at one time or another damn the salons. It's obviously impossible to tamper much with winds, rain and storms; exhibitions, like all human institutions, can be altered if we wish!

We at the Northwest Salon of Photography, held each year at the Western Washington Fair at Puyallup, have been smelling rats for some time in conventional judging methods. Last year we took the bull by the horns in a do-or-die experiment that we think all those who patronize the exhibitions should hear about. And should a Salon executive or two read these lines and acquire a few seeds of revolt then our labors will not have been in vain!

What we did was simply this: We hung all the pictures submitted and then on three different evenings strolled around taking down those not considered worthy of exhibition. Sounds simple. It was, but the implications were many.

Normally a salon judging goes something like this: The jury is plopped down in front of a viewing box early in the morning and a human conveyer belt starts an endless chain of pictures which will go maddeningly on until evening. Juries are usually composed of people whose judgment is sound, who know a good photograph when they see one and why. But the lads who engineered the inquisition could have learned a few things from exhibition judging on how to shatter moral, befuddle judgment and make one a sadist at heart!

We have witnessed a good many international salon judgments, and here's what we've seen too many times: The judges are in an expansive mood when the production line starts

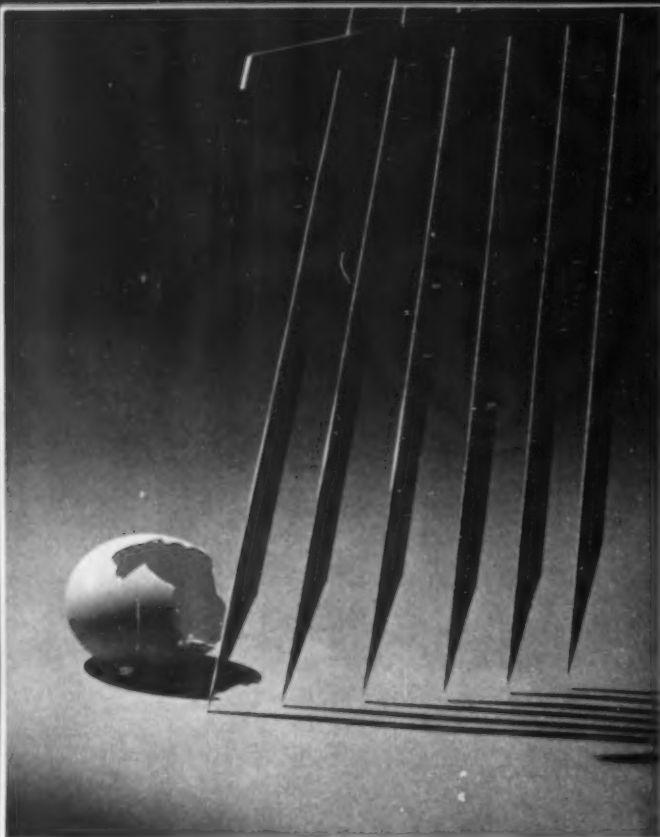
rolling and so almost everything that comes along is accepted or placed in the reconsider pile. This goes on for a while until the jury suddenly awakens to what they are doing or a salon official pokes his head from behind scenes and says: "Hey, you guys, we won't have enough room to hang all the junk you're accepting!"

So the judges get tough and out goes many a picture deserving better treatment. After an interval of toughness the judges come to again or are prompted by the fellow behind the curtain. About now it's time for lunch.

At the beginning of the afternoon session everyone's feeling good again, and this is when smart members of the salon committee try to run through their own prints, hoping to catch the judges off guard. Invariably soon after lunch the chairman of the committee suddenly discovers that there's still 500 or more prints to be run through the mill, and one of the judges has to catch the 5:15 train. From then on deterioration is marked and increases by geometric progression!

Almost always one judge gets his finger stuck on the reject button. This is either prompted by his discovering that the other two seem to be against him, or he's sick and tired of the mess and thinks this way will get it over quickly.

The great bulk of entries in any international salon are the middle-of-the-roads. The quality of the show wouldn't be changed much whether they were hung or not. Most of them are fair pictures, certainly, but are the same old ideas, same old techniques. After waiting patiently for an outstanding picture to come along (most of them were accepted in the first round) cynicism is apt to color even the most unbiased



EGGSHELL ABSTRACTION II

JOHN F. BARNES

person's judgment. I already said the quality of the show would be affected little whether these prints hung or not; but the joker is that hidden in these ho-hum pictures is many a fine photograph that must be considered at length. They landed in the reconsider pile first time around because the judges thought they saw something and wanted another squint. But they won't have a chance in the afternoon because of conflicting emotions that have rendered the judges impotent.

After witnessing several judgments, both as judge and member of the committee, we have often observed that all that happened was the worst pictures were eliminated. It was our conviction that a salon committee which had worked together on a few international salons could do just as good a job, with less fanfare. The judgment of the jurors was not questioned; they were merely up against an unbeatable system!

Dr. R. C. Morse, superintendent of the Northwest Salon, with whom I have had the pleasure of working since 1946, had considered these iniquities of existing judging systems, and we spent many evenings together attempting to find a way out.

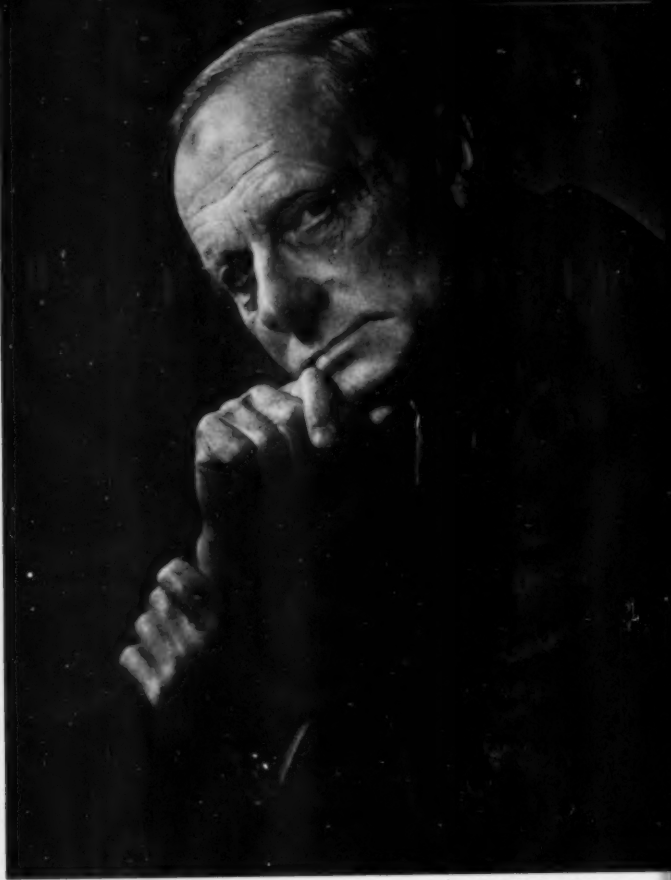
The underlying evil seemed to be in trying to jam through a thousand prints in one day. We were convinced that no human could look at that many pictures in eight hours with

justice and fairness. Besides it was inhumane! The answer to that question was obvious: Do the job in evenings and use as many as necessary.

We believed greater justice could be done the submitted prints if examined in another way than the conventional viewing box. The public would see them on the gallery walls . . . so, what better place to judge them? This dovetailed with an unanswered problem to the first question: If we performed the job in installments, where could that be done? The place must be of ample size, and where the pictures could be left for an interval of a week or more. The Fair Association informed us the lights would be on in the exhibition gallery, that the doors could be locked and watchmen were on hand at all times.

At the time the entry blanks were sent out, six months before the exhibition, some of the problems were still to be threshed out, so we merely mentioned that a committee from the Washington Council of Camera Clubs would assist in selecting prints to be hung. We did a little sweating previous to the salon, apprehensive over whether our experiments would lead to disaster. The exhibitors seemed satisfied, however, for entries topped the previous year, with 1038 entered.

Northwest's capable secretary, Mrs. D. E. Hartung, unwraps and records prints as they are received, so two days



BERNARD HART, ESQ.

H. ROY HUDSON

after entries closed she had the entire lot, with exception of foreign pictures, on the gallery walls.

Mr. James R. Stanford, APSA, of Olympia, and Hale Van Scoy of Seattle, both with extensive judging experience, willingly consented to be accessories after the crime. This writer made a threesome, with Dr. Morse pointing a finger now and then.

The first evening we found it was no task at all to wander through the galleries and take down the R-1s, pictures that obviously were not up to salon calibre. Three days later we spent another evening. This time we got about half way around again and then sat down and reviewed foreign prints. Two days later another session saw us the rest of the way around the galleries, with time left for a final look at the foreigners and selection of prize prints and honorable mentions.

Total time elapsed for three evenings was about 10½ hours. We reached the interesting conclusion that not much more time was devoted than for a normal salon judging, but what a tremendous difference! Completely fresh on three occasions, our appetites for pictures were at no time jaded, and mental fatigue was completely lacking. Plenty of coffee, doughnuts and cookies, with sitting down spells to look at unmounted foreign pictures, obliterated any possibility of physical tiredness. In fact, we were all so enthusiastic over

the novel procedure, that time to leave always came as a shock and the doors were locked with a guilty feeling.

As the second and third sessions came, we became conscious of strange goings-on. Pictures with great initial impact, that under normal judging systems would be accepted first time around, began to pale on us. We saw them in their true light, not as works of art, but as photographic tricks calculated to win snap judgment. Copycat ideas began to irritate us.

On the other side of the ledger, quiet pictures, and those with deeper meanings, received every consideration, and many were discussed at length. Several pictures which we felt would have received no consideration in conventional judgments were left up because we felt that although they exhibited little artistic, they did contribute a sense of humor and drama the public would enjoy.

It often happens that along comes, say a picture of a whiskered gent. It isn't too bad and the judges accept it. By-and-by another whisker job pops up, and soon another and another. By this time just one small whisker on a fine portrait is assurance that that picture will be thrown out. So what happens? The first few whiskers accepted may be, and usually are, inferior to those rejected later, but that's the way it stands. (One reason we hear so many people say that they could pick another show from the rejects!) With



LOFTY PEAKS

WING CHEUNG WONG

our system this is obviously impossible. If there are a great many pictures of one type entered, comparison on the walls soon establishes which show the greatest imagination, freshness of viewpoint and inspiration. There are no firsts, for it only takes a few seconds to refer to all others entered!

Voting of course was by voice only, and no picture was taken down unless by unanimous agreement. Several impassioned speeches were made when a juror went to bat for what he believed right.

In conventional systems there always seem to be a considerable number of pictures accepted whose quality is not quite up to the average. Even the jurors, on seeing the show hung, admit they would like to recover some prints from the reject pile, exchange them for a few on the walls. There always seems to be an air of frustration, of unfinished business.

Not so with our "Puyallup" system! On the third evening we all came to the simultaneous and unanimous decision that we were done. Nowhere could we spot a single picture that seemed inadequate. The feeling was akin to putting the finishing touches on a single composition, one master picture. We did not assume infallibility, but did feel we had created something to the best of our collective abilities!

Selection of honor prints, rather than automatically including prints unanimously accepted in the first round, was a labor of love. Many pictures had indelibly impressed themselves on our consciousness as we strolled about the galleries. It was a pleasure to make the round once more and point these out.

It is obvious that the adoption of the Puyallup system will play havoc with some old-established customs of salon judging. First is the selection of judges. The importation over

great distances of "big names" would have to be discontinued if selection of pictures is extended over a week's time. This might be a hardship in some of the smaller isolated cities, but surely most metropolitan centers have their own talent close at hand.

Another quaint custom that would have to be foregone is that of making a festival of judging. It must be apparent to all that an audience would be completely out of the question. We must reconcile ourselves to the notion that exhibition judging is a serious business and not an entertainment.

The only genuine hardship that may take a bit of doing to overcome is the selection of a spot to do the deed. We are fortunate to have large galleries used for no other purpose than the exhibition of photographs. Others, with less available room, may find it necessary to put up only a part of the entries at a time.

In summing up, it seems that our revolution has not been of great proportions, but we are firm in the belief it is a step in the right direction. It is our contention that the Puyallup system will encourage pictures with a fresh viewpoint, will unmask the tricks and dodges of hackneyed "salon type" pictures.

By breaking the judging down into several sessions, judges will retain their keen sense of proportion, free from distractions and fatigue. The informality of strolling around the galleries eliminates the mechanized sense so often experienced at conventional judgments. The exhibitor will benefit, in that greater justice is done his offerings. The public also gains in that they see a collection of pictures more nearly approaching the goal: "The world's best in contemporary photography!"



The Red Eye Effect in flash color photography

By Oran E. Miller*

In color pictures taken by flash illumination the people photographed often exhibit what is sometimes called the "red-eye" effect. The pupils of a person's eyes may appear bright red or orange-colored, a weird and startling effect which is pictorially undesirable. By observing a few simple rules this may be avoided in practice, or at least minimized.

The red-eye effect occurs because light which enters the eye of the subject is reflected from the retina out through the pupils in a fairly narrow beam in much the same manner that light from automobile headlights is reflected by highway sign reflector buttons.

Nearly everyone has observed that the eyes of certain animals seem to shine in the dark. This is because the eyes of some mammals are equipped with a layer of flattened, highly reflecting cells located just behind the retina. Furthermore, the ocular pigmentation is much less in this area and hence, most of the incident light is reflected. In the human eye, however, almost the only reflecting substance in the retina is the mass of blood vessels associated with the retina. Light transmitted by the retina is mostly absorbed in the black pigment of the choroid. For this reason the reflection from the human eye is not as bright and is reddish in color. Such reflections from human eyes are seldom seen except under very special conditions. It is sometimes observed in children when a distant bright source such as a window is imaged on the retina but the face is shaded from nearer room lights.

One may well wonder why this reflection is not recorded in ordinary color photography, but only in flash pictures. The answer is not that the reflection is absent under ordinary circumstances, but that it is either not bright enough to photograph in comparison with the brightnesses of the other

elements of the scene, or that the geometry of the lighting is such that the camera lens is not in a position to receive the reflected light, which is confined to a narrow beam in the immediate neighborhood of the principal light source. The brightness will be directly proportional to the amount of light entering the eye, which, in turn, is proportional to the square of the diameter of the pupil.

The effect is not often noticeable in black-and-white flash photography since red light does not contribute a major part of the exposure and hence the effect will, in general, be too faint to register. Only in the case of pictures made through a red filter would the effect become really serious. Figure 1 shows a portrait of a dark-adapted subject taken by flash through a Wratten #29 red filter on Eastman Super-XX negative panchromatic film. The first picture was made with the flash reflector touching the lens, and the second with the reflector displaced according to the rule given below.

In order to visualize more readily the optical phenomena involved, consider briefly a few simple schematic ray dia-



grams, the first of which (Figure 2) shows a very simple way of observing the red-eye effect. A sheet of glass is held between the eye of the subject and the eye of an observer at A. A collimated beam of light is partially reflected by the glass plate directly along the observer's line of sight

*Color Control Division, Eastman Kodak Company

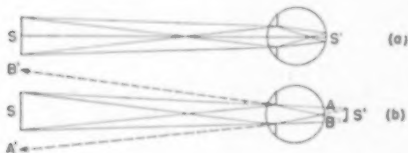
and into the eye of the subject. Since the observer looks directly along the incident beam of light, he is in position to see the reddish reflection from the pupil. However, when he moves his eye to position B, the reflection is lost and the pupil appears black.



Figure 3 illustrates a typical situation for flash photography. Light from the source, S, in a reflector of linear dimensions AB, is imaged by the eye lens of the subject on the retina at A'B'. At the same time, the camera lens L, is also imaged at L'. If the eye of the subject is perfectly accommodated for the distance of the camera and light source, the retinal images are sharp. The reddish illuminated spot on the retina becomes a new source from which red light passes out through the eye lens and is focused in exact coincidence with the original source. This is due to the well-known principle of the reversibility of the path of light in optical systems. Likewise, the dark opening in the camera lens which is imaged on the retina at L' will be re-imaged back upon itself, and therefore, the pupil will photograph black. In this case no red-eye effect would be recorded in the picture.

Effect of Sharpness

In the foregoing illustration we have assumed perfect distance accommodation and have neglected the refractive errors of the eye. This need not greatly concern us in the present discussion since the chief effect will be to add slightly to the unsharpness of the image formed on the retina due to incorrect distance accommodation. Since the subject does not ordinarily look at the source, the eyes usually are accommodated for some other distance and the image of the source on the retina is not sharp. The eye lens projects this blurred image over an area larger than the source, which results in a small zone immediately around the source from which the observer may see the illuminated



pupils. Figure 4 shows two conditions of accommodation. In Figure 4a accommodation is exact and the image of the source, S, at S' is sharp. Figure 4b shows what happens when the subject's eye is accommodated for a greater distance. The image of the source falls behind the retina at S' and results in an unsharp circle of light on the retina at AB. This is projected by the eye lens to a larger diameter than the source, the boundaries of which are shown at A'B'. Anywhere within the circle A'B' the pupil will appear luminous. Its relative luminance will vary from point to point due to the penumbra effect of an unsharp image, being of least brightness at the extreme outer edge. If the subject is dark-adapted, a camera lens placed anywhere outside of S but inside the limits of A'B' will photograph the red-eye effect. A similar effect will be observed when the accommodation is for an object nearer than the source.

The red-eye effect is observed whether the subject is looking at the camera or to one side, although the brightness and color of the reflected light will vary somewhat due to the variations in color and reflectance of the different areas of the retina upon which the image of the light source falls. Reflections from the optic nerve may be nearly white, and from the macula the reflection usually has a characteristic amber color. The color and brightness also depend on the retinal pigmentation of the person. This is related to the iris color, people with blue eyes usually having less pigment in the retinal area also, and dark-eyed people having more. The effect is usually more pronounced for subjects with blue eyes. Also, since the ocular pigmentation increases with the age of the subject and the accommodation decreases, the red-eye effect will, in general, be more pronounced for very young children and correspondingly less for people in the older age groups.

Avoid "Red-eye" Effect in Flash

There are two general procedures whereby the "red-eye" effect may be avoided in flash color photography. One is to reduce the reflected pupil illumination to a low enough intensity so that it will not record photographically. This is accomplished by keeping the subject light-adapted as in ordinary photography. The other method is to maintain a sufficient separation between the flash lamp and the camera lens so that the reflected pupil illumination cannot enter the camera lens.

The first of these methods makes use of the familiar nerve reflex which regulates the size of the pupils of the eyes according to the prevailing level of illumination. If the subject is kept in relatively bright surroundings and the exposure is made by means of a synchronized flash, the diameter of the pupils will, in general, not be larger than normal, about 3mm. The red-eye effect usually will not be bright enough to record photographically with the pupils contracted to 3mm or less. On the other hand, if flash synchronization is not available and pictures must be made by the "open flash" technique in a darkened room, the pupils will dilate in many instances to 7 or 8mm in diameter. Since the brightness varies as the square of the diameter, the pupil may be 6 to 8 times as bright as when the subject is light-adapted. The red-eye effect then will be recorded if the camera lens is sufficiently close to the light source.

Even when synchronized flash is used, pictures sometimes may have to be exposed in a relatively dark environment. In such cases, it helps if the subject can look at a reasonably large area of relatively higher brightness. A luminance of five or ten foot lamberts is probably enough to keep the pupils from dilating appreciably.

Open Flash Technique

If the open flash technique must be used, or if pictures must be exposed under dimly lighted conditions in which dilation of the pupils cannot be avoided, then it is necessary to resort to the second method of avoiding the red-eye effect. By this method a minimum angle is maintained between the camera's line of sight and the direction of the illumination so that the reflected light from the pupil will not enter the camera lens. A simple calculation will show what this minimum angle should be. The normal range of visual accommodation in everyday experience requires a change in lens power sufficient to bring objects into sharp focus at any distance between ten inches and infinity. Since the equivalent focal length of the average normal eye is about 17mm, it can be calculated that when an object at 10 inches' distance is seen distinctly, the image of a distant object point is focused at a distance of about 1.15mm in front of the

(Continued on page 444)

Camera Club Manual

By H. J. Johnson, FPSA

Chapter IV Continued

9. Nature Photography Activity.

Nature subjects seem to have an almost universal appeal, and landscapes, flowers, clouds, etc., appear frequently in club competitions. In recognition of this interest, a special activity in nature photography can be organized.

The leader should have some knowledge of nature but need not be a naturalist. If he knows the names of common flowers, rock formations, etc., this may be sufficient. Or the leadership may be rotated if it is desired to have more qualified leaders in each field of natural science.

Since the subject is almost endless, the activity can continue through the year. Several sessions or trips may be devoted to flowers alone (wild and cultivated, indoor and outdoor). One meeting or trip might cover insects: where to find them; how to photograph them; etc. Similarly, other subjects may be covered.

The activity is especially gratifying to participants because two kinds of knowledge are obtained at the same time: photography and nature.

The group effort may produce a number of program features for club meetings, such as color slide stories of life cycles, or seasonal changes.

Of interest in connection with such a project is the fact that there is an exhibition field restricted to nature photography in which contributors may obtain the same sort of recognition as in the "pictorial" exhibitions.

10. Print Clinic Activity.

In effect, print clinics comprise instruction courses in photography for members. Held separately from regular meetings and directed by competent photographers capable of analyzing defects and shortcomings, and particularly of suggesting corrective measures, the Print Clinic Activity is particularly effective as a diplomatic method of improving the club's mass photographic ability. Print clinic sessions give each member personal attention, and a chance to correct personal shortcomings without public embarrassment.

For greater effectiveness, each participant in the activity should produce a corrected print at the session subsequent to that at which the original print was criticised. This becomes possible if made a fundamental requirement of participation, and if the regulation is religiously enforced.

Each participant should receive equal attention, and along the lines of obvious personal needs. Small groups being preferable to large, with 10 members the maximum, several clinics may be organized by larger clubs. If the spirit of team competition is introduced the activity becomes more interesting and the progress more rapid.

First session of the clinic may open with a discussion of the good and bad points of favorite negatives. Each participant then is instructed to make a trial print for display and discussion at the next session. Study of the trial prints should reveal certain defects which may be corrected. A new print is made for a subsequent session.

Print clinic activities are excellent means of helping the more timid club members who dislike to ask questions or to display faulty prints at open meetings of the club. Within

the security of the smaller group, there is less feeling of embarrassment, and greater personal encouragement to participate in discussions.

11. Judge-Training Group.

This is especially valuable to the larger clubs with members who have demonstrated their photographic ability but who have had no experience in judging. The purpose is to train them so that they may judge rationally (without prejudice or bias) and explain their selections concisely.

An experienced judge who has the respect of the members is required. He may be from within the club or may be an outsider. He will select the prints or slides to be used in the program so that they will illustrate the points to be made at each meeting of the group.

The size of the group must be restricted so that each member may receive personal attention. Perhaps ten should be the maximum. (Form additional groups if necessary.)

At the first meeting, ten slides would be projected, or ten prints passed thru the viewing box. Each member would decide for himself, silently, which he would consider the best of the ten pictures and indicate his choice on a slip of paper.

Each member then would be required to explain his selection. In the course of that explanation, the leader would note the weaknesses which would need attention, prejudices which would need control, etc.

About ten sessions should be scheduled. One should cover mechanics of judging (various methods of elimination such as voice vote, electrical voters, written scoring of each entry, etc.) Another should be devoted to methods for evaluating print or color quality. One should cover consideration of composition, with emphasis on avoiding decisions based on dogmatic composition. Two or three sessions might be required for considering subject material because this is where prejudices are most evident, and most in need of control.

Some place in the course should be a session on provincialism in judging, the feeling of some photographers that they can learn nothing from painters, etchers, etc.

At completion of the course, the club will have a number of judges who after trial assignments might go on to bring real credit to the club.

12. Community Projects.

Few projects are so profitable to a club as those in which it serves not only itself but also its community. Members profit photographically, the club gains publicity, and the community obtains the photographs (prints, slides, or movies) needed for its program.

The most common such project is the home town "documentation" of historical spots and buildings. Historical museums are much interested in these and appreciative of additions to their photographic files.

A variation of the same theme is the "pictorial" approach to home town subjects. See No. 2. The resulting pictures might be used by the local Chamber of Commerce in connection with vacation publicity.

Non-profit institutions such as hospitals occasionally need photographic help for major undertakings (for example, a campaign to obtain volunteer nurses.)

Community-fund drives, centennial celebrations, etc., are other events in which a camera club can be of great help.

Some projects, such as documentation, can be initiated by

This Camera Club Manual is a revision of the original manual prepared in 1945 by Victor H. Seales. It will be reprinted when publication is complete and distributed to member clubs.

the club and continue over a number of years. A standing committee might handle selection of subjects, preparation of albums or files, and contact with museums or other interested organizations.

Special committees would handle other projects.

Credit to the club is greater when it offers its cooperation rather than waiting to be asked, and once a year a club well might include in its business agenda the question: Where can we be of help to our community in the coming year?

13. *Color Slide, or Stereo Slide Activity.*

Many clubs are organized exclusively for planar color slides or for stereo slides, and most clubs which started as black-and-white clubs have added sections for slides.

However, in clubs in which the chief interest still is in monochrome it might be profitable to have a sub-division to organize contests or present programs in color, for those members whose interests might be shifting from monochrome.

Color camera clubs might have similar provisions for stereo.

14. *Dark Room Activity.*

Whether the club provides dark rooms for its members, and however well members may be equipped with private darkrooms, the organization of a regular or occasional Darkroom Activity can be helpful.

The fact that darkroom facilities usually are limited requires that the number of participants in the activity be small or that the activity be divided into groups which can make use of darkroom facilities at established times. Small groups may meet in home darkrooms.

Objective of the activity is to inform members as to darkroom design and construction, layout, equipment, use, and methods. A darkroom activity may become an interested group which builds and equips the club darkroom and controls its use, an obvious aid to club management. Darkroom demonstrations may provide club meeting program features.

Special Events

Many camera club undertakings, being temporary in nature, scope, and interest, lend themselves more to promotion as special events than as organized activities. Having aspects of novelty and entertainment, they are held only occasionally. Out of some of them, provided members indicate a sustained interest, can develop organized activities. Among such undertakings which clubs have found interesting are:

A. Scavenger Hunt. There are a number of variations of this, but the different versions basically are similar. Club members meet at an announced place and time, and either individually or in teams, draw folded slips of paper on which are typed photographic projects to be completed within a given time.

Every effort must be made to assure as fair an operating basis as possible so that no members or teams may have good reason to protest injustice, partiality, or discrimination.

Subjects can be simple or difficult, suggested plainly or in the form of riddles. Usually the scavenger hunt ends when prints are completed and exhibited for the award of prizes by competent judges.

This feature obviously must occupy considerable time. Sometimes it is called a "Dawn-to-Dusk" hunt. Winners may be either member or teammates first completing the assignment, or presenting the best picture or series of pictures.

The event tends to develop the ability of club members to find pictures, to take them, and to make satisfactory finished prints within a given time. Comparison of prints at the end of the hunt is educational. If the hunt occupies an entire day, a club picnic, luncheon, or evening party may be held in connection.

B. Portrait-Matching. This event creates active interest in "informal" portraiture. Members of the club are divided into "odds" and "evens". Duplicate numbers then are mailed on postcards to pairs of members. For instance, one "odd" and one "even" each receives a card bearing the number 7. When the club meets, with each member instructed to bring equipment for informal portraits, the "odds" and the "evens" having similar numbers are paired, and each takes the other's portrait. This event is particularly helpful in completing a set of informal portraits of club members.

C. Art Tours. Club members form a group which, through its leader, makes special arrangements with the director of the local art museum. At an appointed time, the group visits the museum, inspects the pictures, discusses with the director art features applicable to photography. Such tours are educational in composition, lighting, subject matter, and other features.

D. Make-an-Ad-Contest. Slips identifying products to be advertised are drawn from a hat by participating members. Each participant then makes a photograph he regards as suitable, prepares a layout of the complete advertisement with picture and words. He photographs the layout, and exhibits the print at a stated meeting.

E. Negative Exchange. Each member brings a good negative to a meeting. The negatives are put in blank envelopes, are taken up in a box, and then drawn by members. Those who draw their own negatives may trade. Each member drawing a negative then makes for exhibition at the next meeting, a print which embodies his own ideas of how the negative should be printed. This event develops the picture possibilities of negatives, since any method or control process may be used.

F. Auction. An auction of members' surplus photographic equipment and supplies is a service to all members, a "variety" program for one meeting, and help to the club treasury (by a ten percent commission on sales, if it is wished).

Appoint a committee to establish rules and conditions of the auction (whether owners can bid, whether fixed starting bids can be set, etc.), to contact members so as to obtain a sufficient "stock" of material, and to select an auctioneer. The auctioneer not only should be able to move the items for sale, but also his methods and patter should contribute to the "entertainment" part of the program.

G. Exchange Set Night. Most clubs have found it profitable to include in their programs each season one or more print or slide sets prepared by other clubs. Not only do such sets enable members to see what other clubs are doing, but also through discussion of the pictures they learn more about photography.

Sets can be obtained by exchange with other clubs through contacts established directly or by listing in one of the P. S. A. directories of clubs with sets for exchange.

Another method is to enter one of the club circuits sponsored by the P. S. A. Color Division (slides) or Pictorial Division (prints). Each club enters several slides or prints and in exchange receives the complete set composed of pictures from all of the participating clubs.

H. Prints-from-Slides Assignment. Sooner or later most slide makers want or need black-and-white prints from their slides. Thus a color club can serve its members by teaching them how to make prints by direct-positive papers or by intermediate black-and-white negatives.

A group leader might schedule several meetings for small groups in the homes of members who have darkrooms. The resulting prints may be exhibited and discussed at a subsequent club meeting.

To be Continued.

Going Away?

Give a thought to the beginners in your family... and your own vacation accessory needs



The
Kodak
BULLETIN

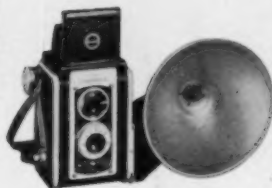
Personal Cameras

Your wife... your Girl Scout daughter... your boy starting off to summer camp—each should have his own camera. Picture taking is a family affair—all the more enjoyable and rewarding when each member contributes his share.

Here are four excellent choices.



BROWNIE HAWKEYE CAMERA, FLASH MODEL. Smart, compact, streamlined, and *thrifty*—12 pictures, $2\frac{1}{4} \times 2\frac{1}{4}$, to a 620 film roll. Simple to operate, no adjustments—and a big, crystal-clear view finder that helps the beginner get good results. \$7.20. Flashholder, \$3.39.



KODAK DUAFLEX II CAMERAS. Popular, inexpensive, twin-lens reflex types—12 pictures, $2\frac{1}{4} \times 2\frac{1}{4}$ to a 620 roll. Kodak $f/8$ Model, with simplified lens settings for hazy, bright, and brilliant conditions, \$22.30. Basic Kodet Model, \$14.50. Duaflex Flashholder, \$3.50.



KODAK PONY CAMERAS. Neat, reliable miniatures with $f/4.5$ Luminized lenses and shutter speeds to 1/200. Needle-sharp negatives, gorgeous Kodachrome transparencies. Pony S28, also accepts Kodacolor, \$31.15; Pony 135, \$35.75.



Safety First. Bumps will occur... and a sturdy Kodak camera case protects your camera. Handsome, too. Field-type cases flip open in a jiffy; neckstrap makes carrying easy, keeps camera ready for action. There's a Kodak case for every Kodak camera.

... whether the subjects are nature specimens or commemorative inscriptions and historical plaques. Take along a complete set of Kodak Portra Lenses—the 1+, 2+, and 3+—and you're ready for subjects as small as 5×7 inches. These slip-on lenses fit Kodak Combination Lens Attachments... are priced from \$2.59.



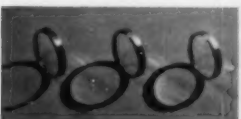
Pocket Guide.

Tuck this wallet-size encyclopedia into your pocket... you'll refer to it a hundred times during your vacation. The Kodak Master Photoguide includes fast-action computers... data on flash, close-ups, filters, and every other basic need. \$1.75.



Where's Pop?

You want to be in some of the group pictures. Clip a Kodak Auto-Release to the cable release of your camera... let it snap the shutter for you. Handy, too, when you must be near a subject, holding a reflector, background, or extension flash. \$3.86.



Get Close. The vacation story demands close-ups for completeness



Bottled Sunshine. Take flash equipment along—you're ready for action anytime, anywhere, indoors and out. Superb Kodak

Ektalux Flashholders—reliable, professional-quality battery-condenser units—are priced from \$29.75, depending on the camera bracket included. Standard Kodak Flashholder, with Flashguard, \$12.35. Kodalite Flashholder, for Brownie Hawkeye, \$3.39. Duaflex Flashholder, \$3.50.

Light Control. Take a Kodak K2 Filter, for all-around black-and-white use... an A, for dark-



matic dark skies... a Kodak Skylight Filter, for use with color film (it subdues the bluish haze in distant scenes, gives a warmer cast to shots in open shade and on overcast days)... a Kodak Lens Hood, for flare protection. Kodak G and X1 Filters, and a

Kodak Pola-Screen, are also useful aids. Protect them all and keep them ready-at-hand in a Kodak Combination Filter Case.



Junior Lab. Let your boy or girl have the fun of processing his own pictures with his own equipment. Kodacraft Outfits supply the basic needs, at reasonable cost. Three levels: the Kodacraft Printing Kit, for print-making only, \$4.30; the Kodacraft Photo-Lab Outfit, including film tank and print frame, \$7.45; the Kodacraft Advanced Photo-Lab, with film tank and metal contact printer, pictured, \$12.10.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

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TRADE-MARK

CARL MANSFIELD,
M. PHOTOG., FPSA



Experts' Choices For Fine Prints

No. 5 of an informative series...how leading exhibitors choose papers to fit their salon aims

CARL MANSFIELD'S "Minnow Catching" is a much-traveled print—it has hung in eighty-eight salons, spanning the alphabet from Albany, N. Y., to Zaragoza, Spain. Like all his other exhibition prints (except glossies), it is on *Kodak Opal Paper*.

Mansfield writes: "In making prints for exhibition purposes, I like to retain as much of the original negative quality as possible, and still make a good snappy print that will stand out in competitions. It is also desirable to have a paper that will tone a color suitable to the mood of the picture. *Kodak Opal Paper* possesses both of these

qualifications, and also is available in a number of surfaces which can be suited to the type of picture. In *Kodak Gold Toner T-21*, it tones nicely to a rich brown, which is the tone I prefer for most of my salon prints; or it can be toned blue in gold thiocarbamide or *Kodak Blue Toner*, for marine and snow pictures. I use the G surface for most of my work, since it retains the fine detail that I like to see in pictures, yet its surface permits further manipulation and retouching on the print, which is sometimes necessary."

For more *Opal Paper* data, see below.



In variety of tint-and-surface combinations, *Kodak Opal Paper* excels all other *Kodak* enlarging papers. Where extra speed is needed in an *Opal*-type paper, *Kodak Ektalure Paper G* is a growing choice. And for high speed plus excellent "tonability" plus flexibility of contrast control plus a choice of several contrast grades all matched in speed—*Kodak Medalist Paper*. Bernard Silberstein's "Full Sail" (presented early in this series on *Kodak Illustrators' Special*) is here reproduced from a print on white, high-lustre *Kodak Medalist Paper J*.

Medalist's great flexibility and ease of control make it an especially good choice for anyone who desires to gain experience quickly and to refine his printing skill.

KNOW YOUR KODAK PAPERS, FOR KNOWLEDGE SPELLS SUCCESS

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—*Kodak Medalist Paper*.

For rich neutral blacks in a top-speed paper—*Kodak Bromide*, five evenly spaced grades and four surfaces.

For rich warm blacks in a moderate-speed paper—*Kodak Platino Paper*. Two surface choices; three printing grades.

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning—brown-black *Kodak Opal Paper*. One printing grade.

For *Opal* quality with twice the speed of *Opal*—*Kodak Ektalure Paper G*.

For *Opal* quality in a special fine-grained surface suited equally to exhibition and reproduction—*Kodak Illustrators' Special*.

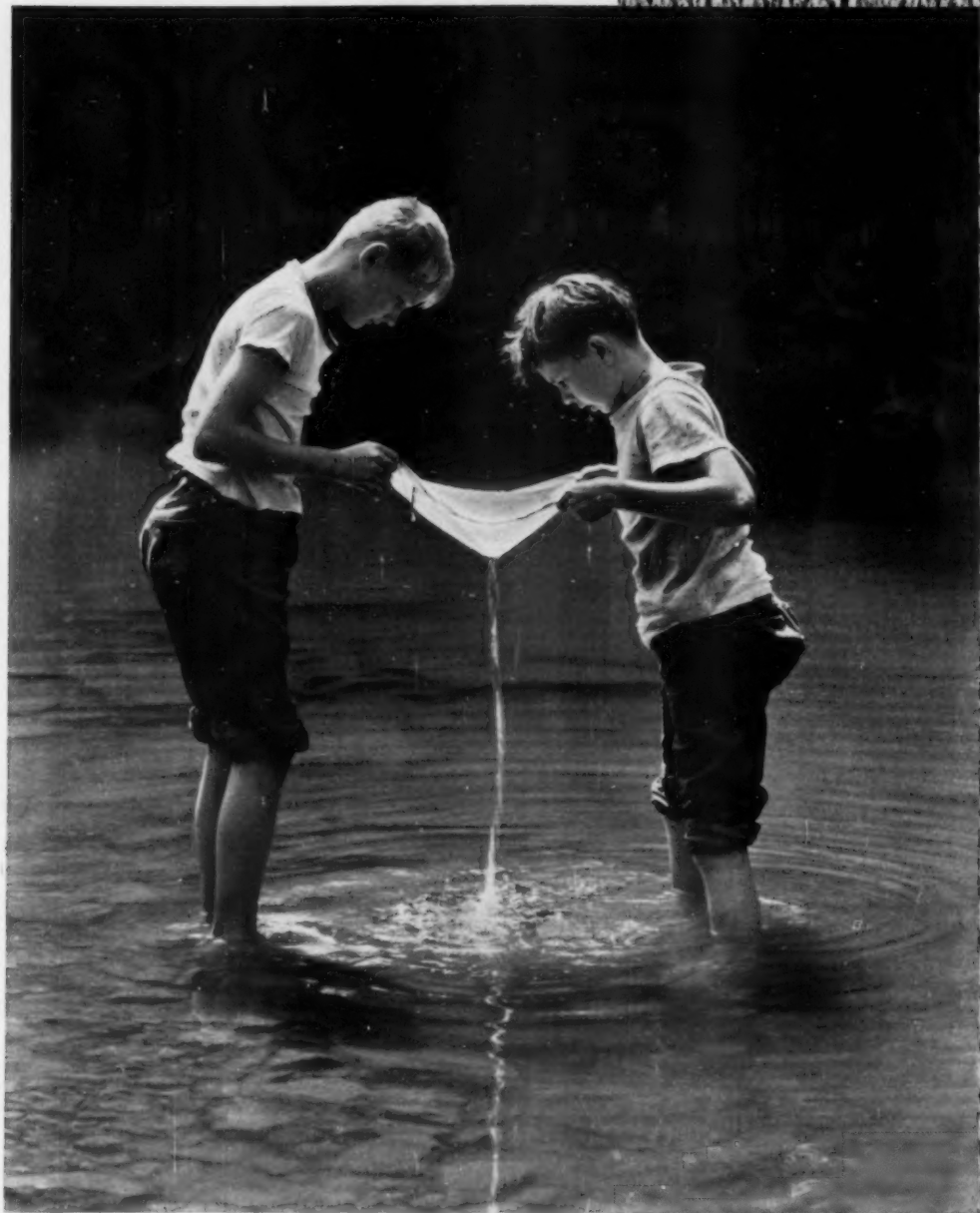
For photomurals—*Kodak Mural R*.

For transilluminated prints—*Kodak Opalure Print Film* and *Kodak Translite Paper*.

For extra-fast printing and processing—*Kodak Resisto Rapid N*. It's as fast as *Kodabromide*; and its special base allows washing and drying in ten minutes.

And for contact prints—*Kodak Azo*, *Velox*, *Resisto N*, and others. Each *Kodak* enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine *Kodak* papers—tints, surfaces, weights, processing—consult the *Data Book on Kodak Papers*, and your *Kodak* dealer.



"Minnow Catching," Carl Mansfield, Bloomingdale, Ohio. Exhibition print on Kodak Opal Paper G. Reproduction print on Kodak Medalist Paper F (glossy, white stock). The original prints, of course, possess a quality and tonal range that cannot be fully retained in ink-and-halftone on high-speed printing presses. For the basis of Mr. Mansfield's choice, see facing page.

EASTMAN KODAK COMPANY,
ROCHESTER 4, N.Y.

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Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



The Final Choice—First prize winner was made by judging club member, H. Ivan Bryden. Judges commend his work.

INTERNATIONAL CLUB PRINT COMPETITION

ROBERT J. LAUER, Associate Editor

California clubs still in top positions

With results of only one competition to report this season, two California Camera Clubs, *Oakland* in Class A, and the *Mission Pictorialists* in Class B, retain their long established first place lead. An unusual situation developed in this competition, held at Owego, N. Y., in that there was a three-way tie for the first place club trophy in Class A between the *Photo Guild of Detroit*, the *Science Museum Camera Club* of Kenmore, N. Y., and the *Lawson Camera Club* of Chicago. The host club, *Owego*, was trophy winner in Class B.

In Class B, the *Mission Pictorialists* are 40 points ahead of their nearest rival, *Orleans Camera Club*. In Class A, however, the race promises to be a close one, with the *Photo Guild of Detroit*, with a score of 304 points, close behind *Oakland* with 309. And not too far away from the leaders is *Baltimore*, with 300 points.

The three judges of the April competition are well known in photographic circles throughout the Finger Lakes and Southern



Buena Vista Second Place Kevin Brown

Tier sections of New York State. Rev. *Boyd Little*, of Homer, N. Y., is a high ranking salon exhibitor, having judged numerous exhibitions throughout the southern New York area, and including a previous Rochester International. A widely known lecturer and teacher of art in many forms, *Professor Walter K. Long*, of Auburn, N. Y., was included on the panel. Professor Long is director of the Cayuga Museum of History and Art in Auburn, and also a professor of Fine Arts at Nazareth College, Rochester, N. Y. Last but not least is *Mr. James H. Thomas*, APSA, ARPS, of Binghamton, N. Y.

An engineer by profession, Mr. Thomas is employed by the State of New York as an assistant district engineer. Mr. Thomas' outstanding work as a pictorialist gained him his associateships in The Photographic Society of America and the Royal Photographic Society. He is also a member of the Pictorial Photographers of America. His one man show of fifty prints was exhibited at the Smithsonian Institution and in museums throughout the country. A group of his prints circulated by PSA have appeared in camera clubs from coast to coast.

Ballots were used by the judges again this month, and were sent to the participating clubs right after the judging. Here's how it worked: The teller who passed the ballot to the judges read off the club number of the print; the man at the easel checked the number and called out the title of the print so that the judges could be sure they had the right ballot. The judge then checked his name on the ballot and checked the squares under the headings of interest, composition, and technique, whether excellent, good, or fair, and in some cases wrote comments. The scores were checked, and duplicate reports immediately sent to the participating clubs.

Individual winners were as follows:

First Place "The Old Mill" by H. Ivan Bryden, Owego Camera Club

Second Place "Buena Vista" by William Condon, Lawson Camera Club

Third Place "A Thousand Eyes Plus" by Tony Karnosh, Western Reserve Pictorialists

Third Place "Young Explorer" by Earle W. Brown, Detroit Photo Guild

The third place tie was broken by the judges in favor of "A Thousand Eyes Plus" on the basis of originality and imagination.

Next month we'll publish the complete rules for the coming 1952-53 competition, which starts in October. And following that, in the September PSA JOURNAL, the results of the final contest of the season, held at the Fort Dearborn-Chicago Camera Club in June.

Club Scores are as follows:

Club	CLASS A	Apr. Cum.
Oakland Camera Club	62	309
Photo Guild of Detroit	77	304
Baltimore Camera Club	68	300
Science Museum (Kenmore, N. Y.)	77	290
Blackhawk Camera Club (Iowa)	68	279
Lawson Camera Club (Chicago)	77	276
Western Reserve (Cleveland)	74	274
Tito de Los Padres (Calif.)	69	263
Green Briar Camera Club (Chicago)	54	262
Delta Camera Club (New Orleans)	54	255
Queen City (Cincinnati)	62	251
Academy of Science & Art (Pitts.)	50	250
Niagara Falls Camera Club	58	250
Groves Pointe (Detroit)	49	248
Memphis Camera Club	61	243
Ft. Dearborn-Chicago	60	243
Berkley Camera Club	55	240
Rock Island (Illinois)	47	231
Jackson Park (Chicago)	60	230
Shorewood (Milwaukee)	50	224
St. Louis Camera Club	39	219
Germanstown (Philadelphia)	43	217
San Luis Obispo (Calif.)	30	189
Yonkers (Oil City, Pa.)	—	161
Niterika (India)	56	118
Photo Pictorialists of Milwaukee	51	104
Club Fotografico de Cuba	—	76

Club	CLASS B	Apr. Cum.
Mission Pictorialists (Calif.)	78	311
Orleans Camera Club	82	271
Bartlesville (Okla.)	74	270
Owego Camera Club (N. Y.)	90	270
Albany Camera Club	72	252
Atascadero (California)	47	251
Oklahoma Camera Club	70	248
Bell Camera Club of Denver	52	237
Waterloo (Iowa)	57	233
Endicott (N. Y.)	47	232



The Old Mill First Place H. Ivan Bryden

Tripled Camera Club (Dayton)	49	231
Independence Camera Club (Mo.)	50	221
Pt. Steuben (Ohio)	52	219
Eric Photographic Society (Pa.)	56	213
Balco (Rochester)	43	205
Bremerton (Washington)	40	204
Southern Ohio (Cincinnati)	61	203
Saskatoon (Canada)	45	202
Falmouth (Mass.)	53	182
Mysore (India)	64	180
Mid South (Memphis)	42	179
Richmond View Finders	38	178
Central Florida Camera Club	43	177
Tuscon Camera Club	39	177
Sixes Falls YMCA (S. D.)	43	174
Silver Bow (Montana)	24	173
Oglet Camera Club (Utah)	28	168
Lewis-Clark (Washington)	38	165
Camera Art Club (Michigan)	39	160
Maywood Camera Club (N. J.)	54	157
Spokane Camera Club	—	148
Euclid Camera Club (Ohio)	35	146
Plainfield (N. J.)	29	137
Portland (Maine)	47	137
Kenne Camera Club (N. H.)	40	116
Reno City (Nevada)	33	105
Jackson Photo Soc. (Miss.)	41	104
Federal Reserve (Richmond)	—	84
Stillwater (Ohio)	—	21



Judging the International. Judges are (l to r) Prof. Walter K. Long, Auburn, N. Y.; Rev. Boyd Little, Homer, N. Y.; James H. Thomas, Binghamton, N. Y. The gallery was furnished by the Omega CC where judging was held.



A. LYNNE PASCHALL, Associate Editor

Vacation Time

Most clubs take a recess during the summer months. The members close up their darkrooms and get out their traveling outfits, for the belief is common that summer is the time for accumulating a stock of fine negatives from which the prize-winning prints of next winter can be made. Maybe so, but many a roll of vacation-made shots never get beyond the hang up and dry stage, while the picture of the garbage man at the back gate is the one that goes to the salon.

But let us be of good cheer. Whether you are taking your vacation in Europe this summer, at the PSA Convention in New York, or just out to old Aunt Mary's, by all means take your camera along. When really looking for pictures you will find beautiful things in the most unexpected places.

July 1952

We are all prone to overlook the things that are near at hand and go gallivanting over the country in search of wonders that never quite materialize. Perhaps, after all, it is the call of the open road that lures us on, and the camera is only an excuse. But no matter, let's take some pictures, because the more we take the more we see and that's the way to enjoy a vacation.

The vacation from which the sojourner returns without pictures is quickly forgotten, not only because he has failed to keep a record, but because he has overlooked so much. There is a type of traveler we all know (but do not wish to emulate) who lives only for the pleasures of the hour and returns from a lovely and inspiring jaunt remembering only what he had for dinner at Fisherman's Lodge, and how the hoot owls kept him awake at Lonely Hollow.

This summer promises to be the biggest season in the history of photography, so let's get into the game and collect some negatives with which to spellbind our camera clubs next winter.

Camera Club Print Circuits

Interest in Print Circuits, as well as some other camera club activities, seems to lag about midsummer. This is hard for us to understand, for it is the very time when program committees should be making plans for next year so that the program can be ready when the season opens in the fall.

You need not wait for prints from this summer's negatives. Take the three best ones from last year.

Mr. Hutchinson says that only a few clubs have been writing comments about the prints from their own members. Go ahead, he says, comment on all the prints; other clubs like to read what you have to say. In a recent circuit one of the clubs had this to say about one of its own entries:

"We like it enough to send it along in the Circuit. The maker is now in the process of remaking it a la Hogan . . . (John R. Hogan was the commentator). If everyone remade theirs according to the comments . . . What a show we could have! We're for it."

That is the spirit that makes any commentator happy. It shows that his work is not in vain and that some print makers are following his suggestions in an effort to make better prints.

Instruction Print Sets

Another activity has been inaugurated by the Pictorial Division as a service to photographers.

The Instruction Print Sets, under the directorship of Dr. John S. Anderson, are intended to bring top flight salon work to the smaller groups in the more remote or isolated sections of the country. In the past it has been brought home to us forcibly that this large segment of serious amateurs, while producing some remarkably fine photography, have been denied the privilege of viewing salon exhibits or attending the judging of salon submissions.

With this in mind the Pictorial Division has assembled sets of top flight 'one man shows,' and is making these sets available to PSA camera clubs throughout the coun-

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INTERNATIONAL PORTFOLIOS

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PORTRAIT PORTFOLIOS

Frederic Calvert, Director
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try. Many of these sets are accompanied by comments by recognized experts so that the camera clubs may have not only the prints themselves but a running commentary as well to explain the finer points of the photographic arts.

Other sets are made up of prints which actually won recognition in nationwide print contests. Through the combination of these sets the small groups in isolated areas are given the opportunity to sit where the judges sat and hear what the judges had to say, and in that way to evaluate their own efforts. A test run on this activity during the past few months has proven that many of the folks who thought they were mediocre actually were doing salon work.

Recently reorganized, this activity now has distribution points in the North, South, East and West, and the sets themselves will be rotated so that all sections of the United States will derive the greatest service in the least time.

Watch this column for the announcement of Instruction Print Sets available to camera clubs in YOUR area.

PORTFOLIAN CLUBS

Sten Anderson reports that he has received several letters from prospective Portfolians in which it is evident that there are some mistaken ideas about the scope of the Portfolian activity, so he has written the following to clear these up.

Shortly after the start of the American Portfolios in 1945, it was noticed that a great number of PSA members enrolled in more than one Portfolio. These members, benefiting by participation in their first Portfolio, were eager for greater participation and thus enrolled in more Portfolios.

Sensing this desire led to the formation of the Portfolian activity, grouping PSAers in a city or community so they could collectively examine and comment on each other's Portfolios. To further coordinate the work and at the same time provide counsel, advice and criticism on member efforts, a Sponsor is assigned to each group.

The organized Portfolian Club has regular monthly meetings and may call extra or special meetings when necessary to accommodate the arrival of member Portfolios. If no Portfolios are on hand, the regular meetings are given over to demonstrations or other matters relative to Portfolio work or Salon presentation.

Due to the fact that the majority of the meetings may be held in the homes of the members, it has been found best to limit membership in any one group to 15 active members and declare the club closed when it has reached this quota. To supply replacement members, Associate members are permitted on a probationary period of 6 months.

Through the year the members may make prints on assigned subjects and after club criticism, these prints are sent to the Sponsor for individual criticism and evaluation. After return of prints from the Sponsor, they are worked over, resubmitted, and then may be sent to recognized Exhibitions.

During the year as the various Portfolios are evaluated by the group, certain prints may be selected by the Portfolian group as

meritorious and the Secretary instructed to make note of these so they may be borrowed at a later date for local showing.

With 10 members in a Portfolian Club, it is possible to view at least 20 Portfolios during the year, and with each containing on the average 30 prints, the group may evaluate and profit by the examination of some 600 prints.

At the conclusion of the Club year, the Annual Portfolian Club Salon is held. The purpose of this Salon is to give visible credit to the work of the members and at the same time publicize the local Portfolian Club. The showing comprises before and after prints, selected prints from the Portfolios viewed during the year and courtesy prints by the Sponsor. Thus a show of from 60 to 80 prints is made possible. The value of such a Salon to the community lies in the opportunity it gives to study and appraise individual characteristics of the members with established records, and at the same time develop their techniques and skills to meet the high standards set up by present day pictorial photography.

The Portfolian Club activity lends itself to many variations suitable to the particular locality and desire of its members. It provides a tried method for serious study and improvement in pictorial photography, as evidenced by the 15 Portfolian Clubs now operating from coast to coast.

To all interested groups or individuals we extend an invitation to inquire into the many advantages and benefits of this unique type of photographic club. Inquiries should be addressed to Sten T. Anderson, APSA, Director, whose address is in the masthead.

PORTRAIT PORTFOLIOS

Introducing A New Director

It is with deep regret that we announce the resignation of Paul J. Wolfe, APSA, as Director of the Portrait Portfolios. Increasing work in his own studio has made it impossible for Paul to continue to carry the heavy burden as Director of this activity. Our very best wishes go with you, Paul. May your studio continue to grow and prosper!

Replacing Paul at the head of this activity is Frederic Calvert of Chester, Pennsylvania. Many of you met Fred at the Baltimore and Detroit conventions. And probably many more of you will meet him next month at the New York Convention.

Fred writes us that he first became interested in photography in the early thirties, but didn't do too much with it as a hobby until late in that decade. Although he tried to get into photographic work in the Army during the war, he ended up in the Medics. After his return to civilian life, he was introduced to the benefits of PSA membership in 1947.

He first joined a Pictorial Portfolio, but since his bread-and-butter job is Real Estate, he can't get out on nice days as often as he would like to shoot pictures. Nice days, he writes us, he feels guilty if he goes out looking for pictures instead of trying to sell someone's house. And since

he can set up lights and take portraits regardless of the weather, his interest turned to this form of photographic expression.

He joined Portfolio #1 of the Portrait group. One time it was very late, so he wrote to ask where it was. Paul talked him into acting as secretary for that group. Later he also served as secretary for Portrait Portfolio #11.

Fred writes that he has been doing quite a little high key figure work, and has had prints accepted in several of the exhibitions both last year and this year. He was President of the Nether Providence Camera Club last year, and as news of his abilities spreads, he has been giving lectures and demonstrations on high key figure lighting.

The Portrait Portfolios enjoyed fine growth and expansion under the direction of Paul Wolfe—and we know that with someone as interested and enthusiastic as Fred Calvert at their head, they will progress to even greater heights of achievement and participation.



MISS EVELYN ROBBINS, Associate Editor

Chirps From The Robbins

This month you will find a deviation in the "Comments by Commentators" Section, which was written by Dr. Carleton J. Marinus, APSA, from the usual formalized copy that you are in the habit of reading.

"Doc" wrote giving me permission to take out what he called the "personal paragraphs", but I have purposely left them in. It is such a perfect example of the feeling of all Commentators toward their own personal "gang"—they are to them their "children", their family.

Every single Commentator that I have talked with has impressed me with his feeling of responsibility and that special "fatherly" attitude—not to mention, of course, their pride when they say, "MY Portfolio Gang". You know, too, that they are sincere; they have a proud lift to their heads and a smile that can mean only one thing—pride of accomplishment.

Yes, we are all very very proud of our Commentators, too. It is truly a wonderfully warm feeling to know that they feel this way about us, I'd like to take this opportunity to say—and I know that I speak for each and every one of you that belong to Portfolios—many many thanks to you, our Commentators, for your unceasing and untiring efforts in our behalf. May we prove worthy of your pride!

Remember, next month is the big PSA do-in' in New York. Why not plan now to attend?

You will have an opportunity to meet in person many of your fellow Portfolio members, and your Commentator. It is the chance of a lifetime to become better acquainted. There is no thrill quite equal to that first meeting in person with someone that you have previously known only through correspondence. From that time on they become more than just a printed, or written, name on a page—they are "real folks" and your friends. Most of these meetings have resulted in lifelong friendships.

From my own personal experiences, I can fully guarantee that if this were ALL you got out of a PSA Convention, it would be well worth the time and expenditure for the trip. Of course, you know, as well as I, that that is not all you will get out of a PSA Convention attendance. So, you see, the trip is doubly worth while all the way round.

Plan now to attend. Will YOU be there?

Comments By Commentators

By CARLETON J. MARINUS, MD, APSA
Commentator Portfolio #52

Dear Children:

The new grandson is really a husky and doing fine. I have no snapshots as I do not use flash and floods are too much for a five month old baby.

Jack: Your picture along with that of Jim and the boss are in the notebook, at the end of my October '51 notes. Jack's snapshot of me is better than mine of him, although the idea is the same. He has used the light more expertly and my print is too light. I think I had a better model than he did, but didn't do as well by it.

Did you notice the poignant expression in Marion Perry's snapshot contest winner in the notebook? That's really getting it. And to think Mr. Eastman got that negative for five bucks. There's no justice.

In comparing the prints in the portfolio, I notice two things.

- 1) The very gratifying improvement in the pictures of the great majority of the portfolio members.
- 2) Experiments in new techniques by some of the members that did not come up to their past performances with normal technique. Don't let that bother you. There was a time when they were making as bad or worse mistakes in handling normal techniques.

These observations point up one of the real values of the portfolio program. The beginner has trouble with the variables in normal technique. He puts in a print that is bad. He knows that it is bad, but does not know why or what to do about it.

Old '52 goes around. Everybody puts in his two cents worth. When it comes around again, the maker has fourteen comments, some about one fault, some about another. Each one offers his suggestion about an error—how to avoid it—how to correct it.

That is the meat of the portfolio. To say to a beginner that his print is not sharp, without telling him why it is unsharp, is no help at all—as an example.

The same thing applies to the unsuccessful attempts of the advanced worker with a new technique. He knows that the print is not right; but he doesn't know why or

what to do about it. All the contributors, new or old in photography, make their comments. Out of fourteen opinions the maker will find a great deal of help in solving the problems.

I want to point out that you do not have to be an expert photographer yourself, to have a valid opinion about a print. The really good picture has to appeal to the great majority of all who see it. Joe Doakes has just as much weight as Ansel Adams or Steichen.

Maybe the newer photographer's suggestion as to improvement, does not help. So what? If you have fourteen suggestions, all different, some of them will be in the right direction, just by the law of averages. If you get four or five saying the same thing—they are right and you are wrong, so help me.

As an example—several in the last round, suggested cutting off most of the base of my print—eliminating the little girl's legs. I knew they were wrong and I was right; so I made another print to prove they were wrong. What happened? The new print was much better. Did I come down off my high horse?

To really get the most out of the portfolio, we must make it a point to re-make the print as suggested by the commentators. I did, and learned a real lesson. How many of you do? I know it is an effort. You worked with the first print and now you're tired of it. You don't want to ever see it again. But do it over, even if you think the portfolio is wrong. You will learn most about photography by trying to correct your mistakes.

Now about this business of experimenting. I would suggest that you stay with normal techniques until you have them licked, then go into the experimenting, one thing at a time, until you have that licked.

We're all so happy that Marion's Charlie is on the mend. It will be slow, Marion, so don't get discouraged. Give our love to Judy. What a job you must have with that house-full of glorious humanity.

That word "humanity" suggests my final paragraph. Let's continue to express the warm, friendly feeling we have for each other. Unless we write it down, no one will know about it. The notebook is the place.

Let's all get to the convention in New

York this August. I'll be here. Look me up; I want to know you better.

... "Doc" MARINUS

"Star Dust"

A monthly column devoted to the "Wit and Wisdom" of the Stars as taken from the Notebooks in the Star Exhibitor Portfolios.

By ROY E. LINDAHL, General Secretary
Star Exhibitor Portfolios

We had the privilege of browsing through Star Number Three the other day and found that it contained some very good examples of Pictorial Photography, also that in the relatively short time it has been traveling the members have made a place for their group among the "top" Portfolios.

It has been our experience generally that in those Portfolios with which we have come in contact, the ones which have an active Note Book are the ones which maintain the most consistent membership as well as provide the greatest continuing interest. This is again confirmed by the contents of the Note Book in Star Three which contains some timely comments and suggestions that we will try and pass along to you.

Early entries by several members are directed at stimulating interest in the Note Book and might well serve as a pattern for some of the less successful Portfolio groups.

Ray Tallinger, Pleasant Hill, Ohio writes as follows:

"To be perfectly frank, this Portfolio isn't all that I expected. If a person desires to make better pictures I think the Portfolio should contain his current work rather than represent his pictures of one or two years ago.

"So far as the commenting is concerned, for the most part I think it is fair and well founded, and if the maker is really serious in wanting criticism, it should be very helpful."

Frank Heller, Bartlesville, Oklahoma, makes a bid for increased activity in the Note Book with the following comments:

"I think that the members of this group need to let their hair down. We are all too formal. Let's argue and make profound statements. I am in two Anglo-American Portfolios and we have several interesting arguments going on and it is very interesting as borne out by the fact that one seldom sees less than a three page notebook entry. Contrast that with the "duty-bound" short entries found here. If we do not start having fun the portfolio will surely fold."

H. J. Ensenberger, Bloomington, Illinois, writes:

"It is my firm belief that pictures are made in the darkroom. Not being scientists or research experts we must rely on our spare time to appease this diversion. That seems to be the status of the great majority of amateurs and (according to the notebook) of most all the members of this portfolio. My darkroom work is confined principally to Fall and Winter at which time I work on the negatives that were exposed through the Spring and Summer.

"It would seem to me that prints which have all ready proven themselves in the Exhibitions are "excess baggage" in this kind of portfolio. However, the opinions from other exhibitors, on prints that did

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(For PSA Award of Merit Winners)
PSA Nature Portfolios
PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhill, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

not "click" or on new ones of which we are in doubt, are surely most welcome and of real value.

"Making prints that we ourselves like, or prints that salons like (in most instances) are two different things. Our prints are something like our children. We see only the good points in them. But the "trial-by-jury" of fourteen other "parents" who are interested and experienced in raising pictorial "kids" of their own, can hand down a decision that will reassure the original parent and perhaps influence his approach in the right direction."

The Salons, always a timely topic among exhibitors, come in for a little evaluation by two of the members with the following comments:

Alfred Hyman, Rochester, New York:

"I dislike the expression 'Salon Print'. Let's make pictures for the pleasure of creating. Like the word 'Pictorial' let us aim for pictures with interesting subject matter, pleasing lines and good tone and mass arrangements. We have all had honor prints in one salon rejected in the next, so why worry?"

Axel Bahnsen, Yellow Springs, Ohio:

"Salon exhibiting is a means by which I evaluate my ideas, I have no illusions about salons being art, or that hanging a number of prints every year will make one an artist. Heaven forbid, but it will make one a good craftsman."



STANLEY D. SOHL, Associate Editor

An International Vacation

Is it vacation time again at your house? Well at least it is that time of the year when all hearts, minds and pocket books start straining their eyes to look over the various fields of vacation pleasure. Where shall we go, how shall we get there and how much money shall we spend, are the big questions for this month. If you're really interested in a camera-shooting vacation, and who of us isn't, let me recommend a man who knows all about a place superb, a place just made for your requirements. Ed Palmer of Sioux City, Iowa can give you all the inside dope on the best vacation land with the Americans-Mexico.

Photogenic Mexico

Members of the Mexican-U. S. International Portfolio are well aware of the photogenic attractions of Mexico. The thousands of tourists who cross the border every year are equally aware of her photographic charms and the infinite number of opportunities to use a camera. For those readers who haven't yet succumbed to the lure of Mexico the following suggestions are offered.

I don't know any convenient place where so much that is different, pleasant and beautiful can be found for such a modest expenditure of time and money. There is plenty of travel literature on Mexico and every tourist will accumulate a stock of it. I particularly recommend the tour book of the American Automobile Assn. entitled "Mexico By Motor." It is invaluable to motorists and extremely useful to those going by plane or train. It contains a wealth of information about climate, clothing, health and customs requirements as well as information about hotels, routes and points of interest. Another very helpful publication is the book "Photographing Mexico" by Cecil B. Atwater, FPSA, FRPS, published by The Camera, Baltimore, Md. It covers the photographic considerations, tells where to go and how to get back from your equipment. It is really a photographic guide-book.

As to what to take, it depends on the individual but I would suggest that gadgets be kept to a minimum. Take a tripod if you can, a K-2 or similar filter, sunshade, light-meter, and a sky-light filter for color. A changing bag is a must if you use cut film and may prove convenient if you have mechanical difficulties. Take a good supply of film with you, though fresh supplies are available in all the larger towns at prices equivalent to those in the States. You will be surprised how much you will want to shoot and you will be an exception if you don't underestimate your needs.

Mexico is colorful and color slides afford a most satisfactory personal record of your trip. By all means take a miniature camera for color and use it freely. Your slide collection will be a priceless souvenir. Moviemakers will find plenty of company and can use mileage rather than footage to measure their productions. The serious black-and-white worker will go mad over the numberless salon subjects he finds everywhere.

There is considerable controversy about the high actinic quality of the light in Mexico. A good deal of the average visitors travel will be at altitudes of 5000 feet or more. The air is clear, the sun is bright, and I believe you will be better off if you use about 1/2 stop smaller aperture than the meter indicates. One of the main problems is contrasty lighting with black shadows. This is particularly true at midday when the sun is directly overhead. Try to concentrate your shooting in the hours before 10 or after 2.

If you must shoot a contrasty subject then overexpose by one or two stops and cut development time to 1/2 or 2/3. I find that my own most common fault with my Mexican shots is over-development. If you find an occasional negative that needs more development it's easier to intensify them than it is to reduce the ones that are too contrasty. Local processors are about the same everywhere and developing your own B & W films is much to be preferred. However as you will be operating under new conditions it might be worthwhile to have a few samples finished to see how you are doing. Cloud effects are often spectacular in Mexico but heavy filters are rarely called for. If you are one of those who likes dramatic sky effects perhaps you will want a darker filter but for most workers

a K-2 will be ample. For ordinary scenes the lighting is usually so contrasty that no filter is needed. By the same token a good sunshade is essential as reflected light can cause plenty of trouble.

Club Activities In Mexico

The Club Fotografico de Mexico, centrally located at Ave. San Juan Letran No. 80 in Mexico City is an amazing layout and well worth a call. The facilities of this super camera club are outstanding. The members make frequent field trips and if you are lucky you may be able to join one. It sponsors the Mexican end of the Mexican-U. S. International Portfolio. You are always invited to visit their setup and even use their facilities if you wish.

Beware

As to non-photographic suggestions: the biggest bane to the tourist is dysentery. You can avoid it by extreme care in what and where you eat and drink. Mexican beer is alright but if you don't like beer, tea is safe as it is made from boiled water. Bottled water is almost always available. Be suspicious of all tap water. Avoid uncooked vegetables and fruits except those you peel yourself. Pass up milk, butter, cheese and other dairy products. Avoid lettuce as you would the smallpox. I have made many trips to Mexico and have never had what is locally known as the "tourista disease." It can be done if you will use these simple precautions.

If you go by car by all means carry a basket of picnic supplies with a few cans of food from the States and a supply of cheese, peanut butter, sardines, etc. so you can have lunch where you want. Delicious, fresh hard rolls can be bought at any village bakery—panaderia, if you want to know what to look for—and bananas, oranges, tangerines, papayas and pineapples are sold for next to nothing in the public markets. Carry a thermos bottle of water and a gallon jug too. If you don't need it perhaps the radiator will.

The people are pleasant, courteous and helpful. They have been educated that the tourist dollar is a great natural resource and will do all they can to go more than halfway with you. You'll be amazed at how genuinely helpful they will be. Frequently a proffered tip will be refused but don't be afraid to offer it, and expect to pay a small fee if you ask people to pose for you.

Try to find places off the beaten path if you have time. Many of them are singularly rewarding. Every tourist has his favorites and experienced travellers will be glad to tell you of ones they know. My own dreamland is Hacienda San Miguel Regla, located about 80 miles NE of Mexico City. Reservations can be made through Wells Fargo. It is one place where you don't have to worry about food or water, and it is photogenic to the nth degree.

A knowledge of Spanish is helpful but far from essential. English is spoken in shops and hotels, and in its absence the sign language is a good substitute. Again the courtesy of the people is wonderful. They'll do much more than most of us would to help an ignorant foreigner.

Few visitors to Mexico fail to return

again and again. For the photographer it's a dream come true. Don't put it off but take the first chance to visit Mexico. You'll wonder why you waited so long. And remember it's delightful at any time of year. Good luck and good shooting!

E. C. PALMER

Well, I highly recommend a try at Mexico this year but if you can't, for some reason or the other, start making plans for next year. As Ed said all you have to do is write and you'll get all the folders and information you'll want for such plans.

Have a good profitable camera shooting vacation and we will see you in New York come August and our convention.

News of the Pictorial Division

GEORGE GREEN, Associate Editor

Summer Musings

When the bees start beeing and the day beckons to the wanderer, the doer, and the lethargic ones, that is the time when the pictorialists pick their ways through fields, streams, and byways to capture upon film the wonders of this living world.

It is the lethargic ones, though, of whom I'm thinking. They are the ones, lucky souls, who have a faculty for achieving the ultimate because they are too lazy to do anything the "hard way". They are "lucky souls" because by a minimum of effort they find time to observe the beauty that surrounds us constantly. With leisurely eye they survey this kingdom of hurrying humans and drink in all which the quick is so prone to miss.

Not by any means does your humble Associate Editor cast a blemish upon those who are nimble of mind, fleet of foot and/or derisive of slowpokes. It's just that right now I'm beginning to see that a slower pace permits a greater enjoyment of life. If something has to be done within a certain time the one with the growing ulcers will take over the chore from the lethargic one. This impatient individual cannot stand by and wait for the slow-moving person to do the job. Because impatience is fed by impatience the flame burns so that the eyes are obscured.

AND THAT IS WHERE I COME TO THE MEAT OF THIS COLUMN.

Whether you are a Sunday Snapper or a Picky Pictorialist this applies to you. When your camera is loaded with film and you're out to get good pictures you must keep your eyes open and your wits keen so that you can see and recognize good picture material.

It is immaterial what your subject matter may be. It is of no consequence that the picture was taken with a Super Snazzeroo f2 lens in Palatable Shutter. It doesn't mean a hoot to the persons looking at your finished product how, with what, and when

you made the shot. It's the results that count. Unfortunately, as in every walk of life, many aspire but few succeed whether it be greatness in art, business, or photography.

What is the measure of success? How does one know whether they have the stuff that leads to this goading task-master? And, most of all, how does one recognize it?

You all can undoubtedly answer these questions because we all aspire. Because we yearn, dream and want — we know what its measure is. But that is as far as it goes. Very few know what it takes to achieve and very, very few can recognize it in themselves.

All this beautiful white space taken up with many inked words to lead to one point! But then, what would you have done IF I had merely written: Do you want to be a success? I know how you can!! You would have immediately skipped to something more interesting and there I'd have been — without anyone to read the fruits of my love.

The majority of us mortals are darn lazy. We like nothing better than to have someone take over the work we are supposed to do. We're always willing to have someone make our lot a little easier. And, then . . . we don't do a darn thing about it. So, if you're not too tuckered-out from reading this far and want to know what is wrong with you not hitting the bulls-eye with your photographic efforts just send an enlargement and contact print of your prize (to you but not others) print to J. Elwood Armstrong, Director of the Print Analysis Service. Tell him how you took the shot, why? and whatever other data you can recall. Send it to him by first class mail and enclose sufficient postage for first class mail return to you. You will find the address on the masthead.

And, before you hustle off to the print collection, may I close with this thought: Photography is what you make it — not what it makes you. Keep shooting!

IEWS AND REVIEWS

BY THE DIGEST EDITOR

New Pictorial Division Officers

The 1952 Pictorial Division Nominating Committee consisting of Grant Duggins, FPSA, Sacramento, California; Mrs. Anne Pilger Dewey, Hon. PSA, APSA, Chicago, Illinois; Warlaw M. Hammond, Philadelphia, Penna.; and John R. Hogan, Hon. PSA, FPSA, Chairman; presented the following slate of officers for the 1952-54 term:

Chairman, Ray Miess, APSA, Milwaukee

Vice-Chairman, Loren M. Root, APSA, Chicago

Secretary, Miss Stella Jenks, Columbus

Treasurer, Robert J. Lauer, Wauwatosa

No further nominations having been received before the deadline, the Secretary was instructed to cast a unanimous ballot for the nominated officers, and they were declared elected.

These officers will assume their official duties at the time of the New York Convention.

STELLA JENKS, P.D. Secretary



A Thousand Eyes, Plus
Third Place Tony Karnosh

Lines For Someone Who Hasn't Quite Decided

You've read all the articles put out by New York Convention Committee extolling the glories of attending the convention. You've carefully looked over the program in the JOURNAL, and you agree that there are some mighty interesting speakers listed, speakers you'd like to hear. But still you are a little doubtful. You haven't participated in many of the PSA activities and you only know the names of the people you read about in these pages from month to month.

You are just an ordinary guy. You've never been to a PSA convention before, and you are just a bit dubious. What can YOU expect from your attendance at a PSA convention?

If you are anti-social, and don't want to talk to a soul, you can still get a lot from attendance at the convention. There are at least seven really good programs that the Pictorial Division has had a hand in planning for your instruction and information. You can attend these programs and find the solution for many of your problems.

The Exhibition held in connection with the convention will be at the Hotel New Yorker. If you want to study the pictures which are being accepted in the best of the photographic exhibitions, these pictures will be available to you for study and inspiration during the convention.

But if you are interested in making friends (and who isn't), you will find among those attending the convention at least fifty who can and will be better friends of yours after the convention's four days have ended.

There will be outstanding foreign personalities at the convention. Francis Wu is coming from far-off Hong Kong to be with us at convention time (and to make a Lecture Tour afterward). Manuel Ampudia will be up from Mexico, and there will be the usual large group from Canada.

And people who love photography from all over the United States will be there. California and Texas, Florida and Alabama, Missouri and Illinois, as well as Massachusetts and New York. Most of the Directors of the activities will be there, and they are all such friendly folk—all you have to do is to shake their hand and tell them your

name. It's as easy as that.

Many of our outstanding PD personalities will be on the program. And they are not the untouchable kind of folks. They are the friendly, neighborly people who will help you with your problems if they can.

You're still not sold, you say. Well—there is still one more type of photographic bound you will meet at the convention. He's the ordinary guy like yourself who isn't quite sure whether he is good enough to be in any of the activities, and he came to convention from somewhere in the Mid-West just to see what it is all about. You'll sit next to him at the programs, and you may share a table with him when everyone tries to get lunch at the same time in the corner drugstore or beanery. He'll be a little lonely too, and you will find that you have much in common. Together you may get up enough courage to see that I'm telling the truth when I tell you that the activity directors and the speakers and the other photographic personalities who will be there are just as friendly as the ordinary guy you sit next to at a program (and he may even turn out to be one of the speakers trying to pick up something new).

So you're still a bit dubious — but you think maybe you'll try it. Fine! Make your reservations, for sure, right now! Tell your boss you've just got to have your vacation from August 12th to 16th. And say "hello" to me when you get there. I'll be seeing you.

STELLA JENKS

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

- No. 1 An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.
 - No. 2 Commentary on Recognized Salon Prints by Morris Gurrie
 - No. 3 Outdoor Photography by D. Ward Pease, FPSA
 - No. 4 Still Life by Ann Pilger Dewey, APSA, Hon. PSA.
 - No. 5 New Prints for Old by Barbara Green, FPSA.
- SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. The service charge is deducted from your deposit when lecture is returned. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

PSA COLOR DIVISION

GEORGE F. JOHNSON, APSA

Forestry Building, State College, Penna.

To Our New Members

It is most gratifying to note that approximately 225 new members joined the Color Division during the first quarter of 1952, making more than 1,000 new members during the past year. Most of these individuals and clubs have probably never been members of PSA and the Color Division before. The officers of your division are, therefore, especially anxious to have you take full advantage of all services provided by the Division and report your reaction and suggestions from time to time. If for any reason which you feel is within our control, you decide not to continue your membership beyond your first year, you will do us a great favor by reporting the reason to us.

You have received our welcome letter and our Service Folder. Keep the Service Folder handy and refer to it frequently. Within its four pages, you have the details of 14 special projects and 15 related services, all planned around the desires and needs of our individual and club memberships.

Bi-monthly, you receive the Color Division Bulletin. Read it carefully, and keep the issues on file. You will find many occasions to refer back to helpful suggestions and important facts published therein. You are invited to contribute material for this publication.

We, the officers of the Division, are anxious that you enroll not later than next fall in at least one of the Color Division special projects. Many of the leading color slide exhibitors today, are "graduates" of these circuits, slide study groups, and bi-

monthly competition, in which active participation has been taken for the past five or more years. Remember all projects are free to Division members. You have paid for these services, why not take advantage of them!

G.F.J.

Et Tu, Judges?

The millenium is almost upon us. Three out of four Judges, heard recently, have preambled their comments with a serious plea for slide makers to "stop trying to make pictures to please Judges".

Not so long ago a cry was raised against Judges with personal prejudices and preferences. These Judges are beginning to take such criticisms to heart. And they now have presented a pretty good defense.

They realize what we should all consider, that human nature is bound by prejudice and preference. That it is practically impossible not to let it creep into "Judging".

So—they have faced facts and have decided that smart slide makers should be able to evaluate their own slides as to Composition and Technique and that if the maker likes the subject matter and if the slide completely satisfies him, that is all that is necessary.

Whether or not it is accepted by one Judge and perhaps rejected by another should not discourage the maker.

It then behooves the maker to be quite certain the slide is completely satisfactory to him in every detail before presenting it for Judging.

When this is accomplished, the slide's record of acceptances will undoubtedly outnumber its rejections.

V.L.F.

Coming Salons Agreeing to Follow PSA Recommendations

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

PSA (M,C,T,S,M,P) Closes July 19. Fee for prints \$2.00. Exhibited Aug. 12-16. Data: Carl N. Sanchez, Jr., 62 Park Terrace West, New York 33, N. Y.

Evansville (M) Closes July 19. Entry fee \$2.00. Exhibited August 3-17 at club. Data: Geo. Backer, 1456 Brookside Drive, Evansville, Ind.

Ill. State Fair (M,C) Closes July 28. Exhibited Aug. 8-17. Data: Evelyn Robbins, 2417 S. Eleventh St., Springfield, Ill.

Ahmedabad (M,C) Closes Aug. 5. Exhibited in October. Data: T. F. Gett, Secy. Camera Pictorialists of Ahmedabad, Salapone Road, Ahmedabad, India.

Cleveland 2nd International (M,C) Closes August 13. Exhibit in September. Information and forms from Mary Jane Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

Tokyo (M,T) Closes Aug. 31. No entry fee; entry form waived. Exhibited during October and November. Data: Katsuo Takakura, 1994 Kichijoji, New Tokyo, Japan.

Northeast (M) Closes Sept. 5. Exhibited Sept. 13-21 at Western Washington Fair, Puyallup. Data: Geo. Kinkade, Auburn, Washington.

Chicago (M) Closes Sept. 27. Entry fee \$2.00. Exhibited Oct. 18 to Nov. 16 at Museum of Science and Industry. Data: Miss Mabel Young, 231 S. La Salle St. Room 1382, Chicago 4, Ill.

Zaragoza (M) Closes Sept. 15. Exhibited Oct. 5-28. Data: Secretary, Sociedad Fotografica de Zaragoza, Plaza de San T. Bajos, Zaragoza, Spain.

Mexican (M) Closes Oct. 15. Exhibited Nov. 18 to Dec. 15. Data: Ray Miles, 1800 N. Farwell Ave., Milwaukee 2, Wis. or Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D.F., Mexico.

Coming Color Exhibitions

PSA (New York), August 13-17, deadline July 18. Four slides, any size, \$1, or four color prints (any process), \$2. Forms: Amy Walker, 25 Monroe Pl., Brooklyn 2, N. Y.

SACRAMENTO, Aug. 28—Sept. 7, deadline Aug. 7. Four slides, \$1. Forms: Grant Duggins, PO Box 2036, Sacramento 9, Calif.

PITTSBURGH ALL COLOR, Oct. 5-12, deadline Sept. 23. Four slides, \$1. Four prints, \$1 plus postage. Forms: James Dixon, 219 Seventeenth Ave., Homestead, Pa.

TULSA, Oct. 13-14, deadline Sept. 30. Four slides, \$1. Forms: Ruth Canaday, 1779 S. Victor, Tulsa, Okla.

CHICAGO, Nov. 8-16, deadline Oct. 18. Four slides (all sizes), \$1. Forms: Arthur Papka, 4106 Gilbert Ave., Western Springs, Ill.

MISSISSIPPI VALLEY, Nov. 5-8, deadline Oct. 22. Four slides, \$1. Forms: E. A. Tucker, 2625 Carter Ave., St. Louis 7, Mo.

Leaders and Trailers for 35mm Color Film

Each roll of 35mm film contains a leader and a trailer. Between the two is an area intended for pictures, and this is of ample length for 20 (or 36) correctly positioned 24 x 36mm frames. The lengths of leader and trailer are not determined arbitrarily by the manufacturer, but by definite standards established by the American Standards Association.

On such specification is Z38-1.49-1948, and it is titled American Standard Dimensions for 35mm Magazine Film (For Miniature Cameras). According to this specification, the leader is defined as the part of the film that precedes the first picture. It is used for threading the camera and protecting the picture area from accidental exposure. The trailer is defined as the part of the film that extends beyond the last picture. It is used for fastening the film to the magazine core, and extends from the spool core to the picture aperture.

According to the specification, the leader, including the tapered tongue, is the first 8½ inches of leader include the equivalent of three 24 x 36mm frames ahead of the first exposure. It is in this area that we frequently get into trouble when we attempt to obtain an additional transparency or two beyond the indicated capacity of the roll. In terms of sprocket holes, the normal position for the first exposure is 44 perforations from the leading end of the film.

In the case of K135 film, 4 inches of leader, including the tapered tongue, is removed before processing. Of the remaining leader, ½ inch is used for splicing one roll to another, preparatory to continuous processing. Just inside this splice, the identification number for that roll is perforated.

A minimum length of 5 inches of leader is necessary for the cut-off, splice, and identification number, and the remaining 3 inches is provided to guard against accidental fogging of the usable film during loading and subsequent handling. While the length of leader may appear to allow for one or two additional exposures, there is no guarantee that the corresponding transparencies will be returned undamaged, since some tolerance is required for the film used.

Consequently, if exposures are made on the leader, it is entirely possible that these exposures may be perforated, fogged, or lost. Perhaps many of us have experienced these situations and we should guard against them accordingly.

Because cameras vary, we should follow the respective loading instructions for the camera involved, and should not deliberately attempt to use leader with the idea of obtaining an extra frame or two, since we will have no cause to complain if perforated or fogged transparencies are returned against them accordingly.

With stereo cameras it is necessary to follow the loading instructions to the letter, and to use extreme care to prevent fogging the leader. Otherwise the first frame will be lost.

With these thoughts in mind, and with some real Summer weather in the offing, load your cameras carefully, and go out and have fun.

W. K. RAXWORTHY.

Color at the Convention

Three days beginning Wednesday evening, August 13, will be filled with features of special interest to Color Photographers attending the PSA Convention in New York. Opening with the projection of the accepted slides in the PSA International Exhibition on Wednesday evening, the program contains an outstanding array of travelogues, slide clinics, field trips, luncheons and lectures on subjects of interest to both the beginner and the advanced worker in Color.

Paul J. Wolf, APSA, is serving as local Color Chairman, ably assisted by Mrs. Amy Mintel Walker for the Color Slide exhibition; Robert and Edna Goldman for the Color Division Luncheon; Al C. Klein for the Color Slide Clinic, and a host of enthusiastic and efficient local cooperators.

Look elsewhere in this issue of the PSA JOURNAL, as well as in the May and June issues, for complete details of the 1952 Convention.

Easy Road to Good Composition

What is Good Composition?

Are you convinced that "Good Composition" is an elusive quality that either just happens to the lucky photographer whose slide is rated high? Or, that it is a dreary, mechanical device dreamed up by art instructors to add to your list of worries when making a picture?

You can stop worrying about composition if you know how to use your camera and all its accessories. You, too, can learn good composition in one easy lesson.

What makes Good Composition?

If you were to read a dozen books about it or listen to a hundred instructors or judges talk about composition, you would discover that each had a set of dogmatic rules, which when applied are supposed to give you fool-proof composition.

Your brain would be filled with the terms, Hogarth Curve, Dynamic Symmetry, Linear Perspective, etc., etc., etc. You've been told time and again you must never place your object of interest in the center of your picture, that horizons must be either one-third up or one-third down—never in the middle, that the main object of interest should be placed thus and so, and a hundred other dogmas.

True, these rules were made by the famous artists and instructors of yesterday. They have been taught to students of the arts ever since. But if you will study the old masters, you will discover that not one of them actually followed these rules in all of his own most famous paintings.

What, then, makes their pictures continue to grow in both popularity and in value?

It is because their pictures are pleasing to the eye.

None of us who love good art ever notice whether the rules of composition have been followed. We instantly like a picture—or—we don't.

If we like it, we linger to look at it because it is pleasing to our senses. It is pleasing because no single part is out of harmony with the rest of the picture.

If we do not like it, some part, either large or infinitesimal, is in discord with the whole. It offends our senses.

Therefore, it follows that *Good Composition* is merely a *Pleasing Arrangement* of component parts, making a harmonious whole.

In color we have two types of composition, both equally necessary to a pleasing picture—(1) *A Pleasing arrangement of objects*, and—(2) *A pleasing arrangement of harmonious colors*.

If we would take time to study each picture before we shoot it—check each detail, being sure it is in harmony with all others and that the whole is pleasingly arranged in our view-finder, we cannot help but have *Good Composition*.—VELLA L. FINNE.

What Size Masks?

It's time we unmask the mask question, says a leading exhibitor.

Upon additional questioning, we found that this exhibitor had his local printer make two different sizes of "telescoping" masks so that he could secure almost any size and shape of transparency he desired. Were they going in the exhibitions? Sure. We have some of the masks to try.

A few months ago, another exhibitor and experienced judge favored us with a special collection of his masks of three or four different sizes other than the standard 35mm mask. And to complete the supply we had purchased a collection of masks (ovals, round, square, etc.) from a commercial source several years ago. The result is: We have for the first time, a complete set of masks so that we can easily accomplish any variation from the standard 35 mm size we desire.

Does this special masking effort justify itself? Time will answer this more completely, but here is the record of the present writer so far: out of 56 pictorial and nature exhibition accepted slides, 36 are the full size standard mask, and the remaining 20 were masked smaller in one of several shapes.

Special points should be kept in mind when masking slides for exhibitions or public lectures. It is possible to get the pictures so small that size alone becomes an important factor in its loss of interest value or impact when projected along with slides of full 35 mm or bantam size.

Also, the masking should be accomplished in a neat, skillful manner with all corners of the transparency alike. Two round and two square corners are evidence of careless masking. Having all sides of the picture not properly "squared" is another disturbing element. By use of regularly prepared masks, many of the common objections to masking can be avoided.

Look over your collection of slides with the idea of judicious masking. Perhaps, you have some exhibition pictures via the masking route. One of our better exhibition slides, remained in the file for almost two years before we hit upon the right shape and size of mask to "bring out" its maximum pictorial quality. Perhaps, you have some of these unhonored slides, also.

G. F. J.

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

The Trend Is Towards Nature Photography

The time was when the Nature Photographer wended his way to some secluded back woods lot being very careful that none took note of his entry with camera and tripod. He spent a glorious day photographing his favorite subjects and then, after tedious hours in his dark-room emerged with a handful of pocket sized prints (pocket sized so that they might be carried about without attracting attention) to be displayed only to a select few similarly afflicted souls and then, only in some secluded corner where no one would be likely to peek over a shoulder and get a glimpse of this contraband.

This condition persisted until some stuffy old museum had the temerity to sponsor a nature exhibition which prompted some of the bolder of the clan to submit prints with a certain degree of uncertainty as to how they would be received. The success of this first exhibition coupled with the knowledge that there were others with a leaning towards nature work bolstered his courage to the point that he actually placed his name on his best efforts and braved the storm of derision which he was certain would follow.

Things have a habit of changing, however, and in the past fifteen years nature photography has taken its place in the sun as is evident by the number of Nature Camera Clubs now in existence, the number of Camera Clubs that have organized nature sections, the organization of the Nature Division of PSA which now has an enrollment of well over six hundred members, and the increase in the number of recognized nature exhibitions, which brings us to the topic of this article.

We have been hinting at developments in the way of additional nature exhibitions and feel that probably this is the time to let you in on these developments. In a previous column we mentioned a possible nature exhibition in Bangalore, India. At this writing we feel that this exhibition is probably a reality as the Nature Division was asked to draw up minimum requirements for this show and the master mailing list of the division was requested, and has been furnished for the mailing of entry forms.

The Channel City Camera Club of Santa Barbara, California through its president Al Stewart has advised that it is prepared to form a Salon Committee for the purpose of conducting a Nature Exhibition in possibly October or November and has asked for advice and assistance and a mailing list all of which have been made available to them for the purpose.

The writer has been negotiating for some time with the Photographers Exhibit Society of Cleveland for the inclusion of a nature section in the Cleveland Photographic Exhibition and in a recent note from

the secretary of that society was advised that the 1953 exhibit would include a nature section.

This all mounts up to the fact that we may look forward to at least three new nature shows in 1953. Two of them probably becoming realities during 1952. Yes, the trend is towards Nature Photography.

April Nature Color Slide Contest

The judging of the Nature Division Color Slide Contest was held at the home of the Co-chairman of the Nature Division on April 19. Forty nine contestants submitted 193 slides to this contest. The judges were: Mr. Jack Remde, President of Green Briar Camera Club; Al Suter, Chicago Color and Chicago Nature camera clubs; and Dr. Frank E. Rice, APSA, Chicago Color, Chicago Nature, Chicago Stereo and Fort Dearborn camera clubs. The awards were as follows:

MEDAL AWARDS

Irma Louise Carter, Manhattan Beach, Cal. "Begonia Blossoms".

W. T. Davidson, Warren, Pa. "Chippy". Clifford Matteson, Williamsville, N. Y. "Mating Call".

HONORABLE MENTIONS

W. L. Coleman, San Bernardino, Cal. "Red Spines".

Irene M. Heffner, Albany, N. Y. "Vacation Land".

Edward A. Hill, Fleetwood, Pa. "Fan Tail".

Norman E. Rucker, Balboa Heights, Canal Zone, "Oriole Hangout".

W. H. Savary, Plainfield, N. J. "Male Cardinal".

John H. Stanley, Columbus, Ohio, "Waiting for Lunch".

Rev. Joseph R. Swain, Middletown, Conn. "Red Winged Blackbird".

Hubert J. Thelen, Brooklyn, N. Y. "Mother's Darlings".

It is very apparent that the contestants appreciate the criticism service that these contests offer, since all but three of the forty nine contestants requested criticism of their slides.

May Nature Print Contest

The second 1952 Nature Print Contest was judged as a feature program of the Kodak Camera Club at Kodak Park in Rochester, New York on May 20th. There were 52 prints submitted, most of them being 11 x 14 on 16 x 20 mounts. The quality of the prints was above average. All but five entries called for criticism. There were entries from two non-members of the division who submitted prints.

The Judges were:

H. Lou Gibson, Kodak Office, E. K. Co.

Dr. Grant Haist, Research, E. K. Co.

Ralph Bacon, Bausch & Lomb Optical Co.

Kodak Camera Club employs a system of scoring allowing a possible 27 points to a print. The scores and criticisms are taped to the back of the prints when they are returned.

MEDAL WINNERS

Points

27 Wan Tho Loke, Singapore, "White-Bellied Sea Eagle".

27 Clifford Matteson, Williamsville, N. Y., "Dragon Flies".

27 W. Arthur Young, Webster, N. Y., "Full Moon".

HONORABLE MENTIONS

23 Eugenia Buxton, Memphis, Tenn., "Sunbath for Skinky".

23 Albert H. Clarke, Syracuse, N. Y., "Alert".

25 Robert C. Hermes, Buffalo, N. Y., "Mischievous Afoot".

18 Jacques Legare, Quebec, Canada, "Paeonia Mikosievitchii".

22 Otto Litzel, New York, N. Y., "The Rock".

26 Wan Tho Loke, Singapore, "White-Bellied Sea Eagle".

26 Clifford Matteson, Williamsville, N. Y., "Grasshopper".

22 George Munz, Bergenfield, N. J., "American Prince".

Meet The Figworts

For the amateur botanist or the Nature Photographer who is intrigued by the study of flower families and their distinguishing characteristics, the FIGWORT FAMILY has much to claim his interest. The wide variety of form and color exhibited by its various members would provide a fertile field for a series of pictorial flower studies.

It would be difficult to make many generalizations in regard to this family because of the diversity of the characteristics of its various members. For example, Speedwell has a creeping stem, the dainty Blue Eyed Mary grows four to six inches high, the spike of Giant Mullein towers six to eight feet, and Paulownia is a full sized tree. The leaves vary in form, size and arrangement. In Toadflax and Gerardia they are linear, in Mullein ovate, in Pentstemon lance shaped, and in Wood Betony and Fern Leaved False Foxglove pinnate. In Pantstemon and Monkey Flower they are opposite, in Wood Betony and Mullein alternate, and in Culvers Root in whorls of three to nine. The only feature in which all the leaves agree is in not having stipules. The flowers are mostly in terminal clusters of some form or other.

The one feature which is a distinguishing family trait is the irregular corolla. This is characteristically two-lipped, and in some respects resembles the "labiate" corolla which is the trade mark of its near neighbor the Mint family. Probably the commonest example of this trait is the cultivated Snapdragon. Some of these corollas seem to have been designed to admit only the species of insect which will properly pollinate the flower. For example, in the Snapdragon and Turtle Head, the lower lip serves as a landing place for the bee, and as she pierces her way within the stamens dust her with pollen in just the proper place to fertilize the flower she visits next. Most species have four fertile stamens in two unequal pairs, and the fifth either sterile or abortive. In the genus of Pentstemon

or Beard Tongue, this fifth stamen, altho sterile, is densely bearded and very conspicuous, thus giving the genus its name.

The forms assumed by the corolla of the various Figworts are many and varied. Monkey Flower presents the face of a grinning ape, and Turtle Head a good imitation of that reptile. Butter and Eggs features a cornucopia shaped flower having the colors of these two edibles, and Foxgloves are fairy finger cots or "follsgloves". Scarlet Painted Cup or Indian Paint Brush almost conceals its little yellow flowers in a tuft of flaming scarlet floral bracts. The true Figwort, which gives the family its name, grows tall and rank, four to six feet high, with inconspicuous flowers in a loose terminal panicle. The flowers themselves, about a quarter of an inch long, are shaped like a tiny sugar scoop, and colored with lurid hues of purple and green. Blue Eyed Mary, a rare and delicate inhabitant of the open woods, might be mistaken for a violet at first sight, but a closer look reveals that half of the corolla is white and the other half blue. In the dense dome-like cluster of Lousewort or Wood Betony, the upper lip of each corolla is strongly curved into an overhanging hook. Its near relative, the Elephant Flower of the Rockies, has a corolla shaped like the head and trunk of a tiny pink elephant. The little white flowers of Culvers Root are arranged in tall steeple-like terminal spikes.

Some of the Figworts are bitter, some are narcotic, and some, such as Digitalis, have definite medical properties. The botanical name of the family, "Scrophulariaceae" refers to the reputed property of Figwort to cure scrophula.

So, as you search the woods and fields this summer for flower oddities, whether to photograph or merely to make their acquaintance, you will find much of interest among the Figworts, and you will have to agree that they are a family well worth knowing.

W. H. FARR

TECHNICAL DIVISION

Nominations

The Nominating Committee was appointed by the Chairman at the executive committee meeting held in Rochester, New York on February 23, 1952. After consultation by telephone and by letter, the committee has reported the following slate of nominations for elective offices of the Technical Division for the term starting with the Annual Meeting, August 15, 1952.

Chairman: Dr. E. P. Wightman
Vice-Chairman: Mr. W. H. Fritz
Secretary: Mr. H. A. MacDonough

In accordance with the By-Laws, the above candidates were consulted by the Nominating Committee and they have agreed to serve in these offices if elected. Also, in accordance with the By-Laws of the Division, this report is being published

in the PSA Journal at least 30 days before the election.

No nominations by petition, signed by ten or more members of the Division, have been received by the Nominating Committee between the date of the February 23rd meeting and the date of this report, May 1, 1952.

H. H. DUERR, Chairman,
Nominating Committee
PSA Technical Division

New York Section

One of the outstanding features of the 2nd Annual Banquet of the N. Y. Section,

Technical Division was the presentation of the PSA Service Medal to Jane H. Waters of Pavelle Laboratories and Secretary of the Section. The presentation was made by David Eisendrath Jr., in the absence of Pres. Harkness.

The citation reads:

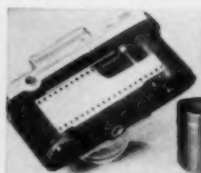
"For outstanding service to photographers, for service to the New York and Binghamton Sections, Technical Division, and for efforts benefiting the Photographic Society of America, The Biological Photographic Association and other organizations, the Photographic Society of America presents its Service Award to Jane H. Waters."

Dr. H. Clyde Carlton APSA, was Toastmaster and speakers included Victor Kessler, Irving Desfors and Weegee.

Good reasons for choosing CONTAX



1. Durable and climate-proof all-metal vertical focal-plane shutter with speeds to 1/1250 sec., T and B.



2. Rewinding film after exposure unnecessary (by using two cassettes). No danger of scratching film.



3. Bayonet mount permits its Zeiss lenses to be interchanged in rapid succession and assures accurate seating.



4. Long base, swivel type range-finder of prismatic construction for more accurate focus and ruggedness.



5. Range-finder and view-finder combined in a single window. Middlefinger focus lens; index finger releases shutter.



6. Removable camera back permits accurate film loading - avoids film jamming. Easy accessibility for cleaning.



See the superb new Contax II-A and III-A (made in the American Zone of Germany) at your dealer's, and learn of the many other significant features that make Contax today's most desired camera.

● Write for new Contax booklet.

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PSA STEREO DIVISION

DON BENNETT

28 Leonard St., Stamford, Conn.

At first we thought the column wouldn't be very long this month, what with the column conductor filling the larger shoes of Editor of the whole blooming Journal. Then along came Frank Rice with some essays on stereo subjects that are as apt as anything we've seen, and lo, the column is filled without much effort on our part.

If you SD members will stop reading for just half a mo', I'd like to address words of wisdom to non-members of the Stereo Division.

Frank Rice is really making this Division roll. The members have already received Stereo Bulletins that are packed with information. If you are even slightly interested in stereo you should join the Division and get this added info and help that is not available to non-members. Just send a dollar to Frank at 228 N. LaSalle St., Chicago 1, Ill., or to Headquarters, with your name and address and say: "Enroll me in the Stereo Division."

Because it is the hottest news there is, here is the line-up for stereo activities at the PSA Convention:

Two travel shows by Paul J. Wolfe, APSA, one on "Mexico," the other "The Colorful West".

Two showings of the PSA International Stereo Salon, two, so everyone can get a chance to see it.

At least two clinics, one on "Stereo Materials and Equipment" and one on "Mounting Stereo Slides for Projection." Both clinics staffed by real experts.

The top feature, if there can be only one, looks like the demonstration by Douglas Winnek of Trivision, Inc. Mr. Winnek will make a grid stereo, one that can be seen without wearing glasses. You will see the actual making and assembly of the stereo.

Next to top, and only because they are not solely ours, are the joint demonstrations with the Motion Picture Division, one by veteran stereoisit Floyd Ramsdell of Worcester Film Co., on the making and showing of stereo movies; the other a clinic and demonstration of equipment and movies made with amateur stereo movie equipment.

Last but not least . . . the salon post-mortem, a showing and discussion of rejected slides, with the judges giving their reasons, and perhaps other judges standing by to check up.

So, if you're anywhere near New York in mid-August, the Hotel New Yorker is the place to be.

Now for the results of the Stereo Slide Individual Competition for May:

Seventeen stereo enthusiasts submitted 68 slides to the final competition of the season. Selecting the award winners were Robert L. McIntyre, camera editor of the Chicago Tribune, Dr. Frank E. Rice, APSA, Chairman of the Stereo Division; and George W.

Blaha, APSA, Chairman of the Lighthouse Exhibition of Stereo Photography.

The winners are as follows:

1st (Medal Award)—North Branch Chicago River—Fred T. Wiggins, Jr., Park Ridge, Ill.

2nd—Ghost Town—R. Howard, Bloomfield, New Jersey

3rd—Filling the Mold—Victor Pagel, Milwaukee, Wis.

4th—Third Alarm—James R. Young, Lansing, Mich.

Honorable Mentions

Sunrise in Yosemite—A. C. Sunde, Glendale, Calif.

The Thundering Pacific—A. C. Sunde, Glendale, Calif.

Flowers at St. Marys—Julius Wolf, Chicago, Ill.

Sky Bridge—W. I. Rosenheimer, Milwaukee, Wis.

Pouring Forth Light—Earl Krause, Chicago, Ill.

The Weaver—Henry C. Crowell, Winnetka, Ill.

George W. Blaha, APSA, who has had charge of the competition and the writing of criticisms of the slides this past year, wrote to each person who entered slides as follows: "The comments on your photographs — though brief — are intended to help improve your technique, composition, and enjoyment of stereo photography. If you are interested in entering the various competitions and exhibitions, it is hoped that the comments have given you an insight to the type of material which might have a chance of being accepted."

The competitions will be resumed in the fall. Write to the Stereo Division Chairman for entry forms. Dr. Frank E. Rice, 228 N. LaSalle Street, Chicago 1, Illinois.

Camera Motion

The use of a tripod in stereo photography whenever possible makes composition of a scene much easier and assures razor sharpness of subject matter. A "fuzzy" stereo slide is practically worthless and many pictures taken in hard-to-reach places with a hand-held camera may be found to be blurred. The heart breaking part of it is that the combination of circumstances that made the shot may never occur again.

A stereo composition should be seen stereoscopically, that is with both eyes. The viewing aperture will give you a miniature scene and it is difficult to see the faults that must be cut out of the picture. This aperture should be used only to define the limits of the scene while actual composing is done with both eyes. After everything is set, it is also easier to watch for motion of trees, etc. and wait for an opportune moment to snap the shutter.

CONRAD HODNIK

How to Get Out That Last Slide

Stereo Group News of the Jackson Park CC, Chicago, includes the following under the head of "projection hints":

"Have you ever struggled trying to get the last slide out of the carrier of the TDC machine? Make a 'slide pusher' out of heavy cardboard and keep it beside the projector. Dimensions should be 1 1/2" x 7 1/4". It can be inserted in either the stereo or 2" slide channel of the carrier and is long enough to grab hold of as it pokes out the left side.

"Have you ever accidentally pushed slides out onto the table or floor? Prevent glass breakage by putting a cardboard box under the OUT end of the carrier and upholstering it with a hankie.

"If you are projecting mixed mounts other than the new projection mounts better make it a two-man operation. One man to handle the slides and one to handle the controls and focusing. Beware of too much adjusting of the screen images—the man who handles this should practice his art thoroughly—the ends of his fingers are on the eyeballs and brains of everyone in the audience."

Good Stereo Doesn't Change

The present day stereo fan can learn a lot about taking stereo pictures by studying the old cardboard mounted stereograms of our grandparents' day. Get a couple of dozen of these old time cards of varied subjects and view them through an old Holmes type viewer. Separate those having the most outstanding stereo depth from those having the least. Then try to discern why the first group shows the best depth.

Views looking through foliage usually brings ah's of admiration from the beholder. The picture that has "something in the way" shows the best stereo. The gorgeous spread of Yosemite Valley may have grandeur but it might as well be a single picture as far as stereo is concerned unless there is a tree, rock or person in the near foreground to give depth to the scene.

Many of the early stereo photographers did not realize this and went on making thousands of "stereo" pictures of distant scenes like the White Mountains and Niagara Falls without any perceptible depth at all. Don't waste precious color film taking shots like these for stereo effect unless you include some object in the foreground for relief. Even a few leaves hanging into the top of the picture make the difference. Any succession of objects that gives a tunnel effect makes an excellent stereo picture.

There were a few of the 1870 school of photographers who knew and took advantage of this effect. They made scenes looking endwise through railway cuts, down into gorges and chasms, along roads arched over with tree branches or Spanish moss and shots under long grape arbors. These often make you feel like climbing right into the picture. So study the old time prints carefully and they will show you what to avoid and what to take to get the best stereo effect in your pictures.

JULIAN WARNER

PSA JOURNAL

PICTURE OF THE MONTH, APRIL



"Py-Py-Py"

Eugenia Buxton, APSA, ARPS

First-Class 4, Open, Portrait



Modern Ballet
Second-Class 3, Beginner, Portrait

Class	Place	Entrant	Points
1	1st	Edith M. Rokey, APSA	5.1
	2nd	Tom Firth, APSA	3.1
	H.M.	F. L. Farrington	1.1
	H.M.	Gisela A. Ellis	1.1
	H.M.	Eugenia Buxton, APSA	6.0
	H.M.	Arnold W. Wise	1.1
	H.M.	Edward Hutchinson	1.1
2	1st	W. L. Middleton, Jr.	5.1
	2nd	Felix W. Lamminen	3.1
	H.M.	Rietta Seefeld	1.1
	H.M.	O. F. Metz	1.1
	H.M.	Bernard Forer	1.1
	H.M.	Marion W. Tibbitts	1.1
	H.M.	Erna R. DeWitt	1.1
	H.M.	E. R. Valentine	1.1
	H.M.	Lake Foster	1.1
	H.M.	Robert J. Lauer	1.1
	H.M.	M. G. Smith	1.1
	H.M.	Everett F. Reed, Jr.	1.1
3	1st	Julia Fox	5.1
	2nd	Julia Foss	0.0
	H.M.	Dr. John W. Super	0.0
	H.M.	Henry Lee	1.1
4	1st	Eugenia Buxton, APSA	5.1
	2nd	Everett W. Saggus	3.1
	H.M.	Anders Sten	1.1
	H.M.	E. B. Sager	1.1
	H.M.	Harvey V. Fondiller	0.0
5	1st	Dr. John W. Super	5.1
	2nd	Dennis Hong	3.1
6	Scores for the Nature Class were not received from the Judges in time for listing this month. They will be included next month.		
8	1st	Harvey V. Fondiller	5.1
	2nd	Wellington Lee	3.1
	H.M.	Arnold W. Wise, APSA	0.0
	H.M.	Elmer A. Hubbard	1.1
	H.M.	Harvey V. Fondiller	0.0
	H.M.	Felix W. Lamminen	0.0

Pictorial
Miss Doris Martha Weber, APSA, Cleveland, O.
A. R. Karnosh, Shaker Heights, O.
John O. Hay, Cleveland, O.

Portrait
Charles H. Tipple, Onondaga, N. Y.
Maurice H. Louis, APSA, New York, N. Y.

Nature
Henry M. Mayer, FPSA, Cleveland, O.

Abstracts
Dr. C. F. Cochran, APSA, Chicago, Ill.

Cumulative Scores of Leaders Through April, 1952

Individuals	Points
Fondiller	20.4
Buxton	16.4
Super	16.4
DeWitt	10.4
Fox	9.4
Lamminen	9.4
Seefeld	7.3
Ellis	6.4
Brown	6.3
Tibbitts	6.2
Friedman	5.4
Hall	5.3
Hubbard	5.3
Wy	5.3
Eisenbauer	5.2
Carpenter	5.1

Leading States	Points
New York	53.2
Illinois	31.0
New Jersey	27.3
Michigan	22.6
Connecticut	16.0
California	10.7
Tennessee	6.8
D. C.	6.4
Washington	6.4

Leading Portfolios	Points
Pictorial	19 - 17.1
Portrait	15 - 7.3
Nature	3 - 0.8
Abstracts	10 - 6.6
Unusual Effects	9 - 3.1

REMARKS

If I had the money I would buy some stock in the Scotch Tape Company, I betcha, the stuff seems to be as habit forming as photography, so it must be a good investment! Every month I tell you we can't mount your point winning prints in the Exhibition Books when there are labels stuck on the back, and we can't remove the labels and tape without damaging the prints, but what's the use, nobody seems to pay any attention to me. Folks, if you would read the Rules, and follow them, you would get your prints back a day or two sooner each month and make it easier for everybody. How about it, huh?

JOHN R. HOGAN, Chairman.



Shadow Dolls
Second-Class 2, Advanced Pictorial



Reticulation
Second-Class 8, Unusual Effects

Red Eye (from p. 426)

retina. If the diameter of the pupil is 8mm, the blur circle on the retina from the distant object point is approximately 0.54mm in diameter. Within this blur circle, light is reflected by the retina and the reflected light emerges from the observer's eye as a circular cone of light with a spread of about 1.8 degrees. At a distance of 15 feet the diameter of this circular cone is about 6 inches. Thus, in the extreme case, there is a zone about 3 inches wide around the photo-flash reflector within which the camera lens might intercept reflected light from the eyes of the subject. In other words, to avoid photographing the effect, the nearest edge of the reflector must not be less than 3 inches from the nearest part of the lens aperture, at a camera distance of 15 feet.

However, the blurred image on the retina may be somewhat larger than we have calculated due to the spherical and chromatic aberrations of the normal eye, and additional refractive defects which are found in the eyes of many subjects. It seems wise, therefore, to allow a minimum safety factor of two. According to this, the reflector should not be placed closer than 6 inches to the camera lens at a subject distance of 15 feet. For other camera distances, the minimum safe angle is the same and may be expressed as the ratio of the two distances. Thus, the lateral separation of light source and camera lens should be not less than 1/30 of the distance from camera to subject.

It must be borne in mind that the value 1/30 is arrived at somewhat arbitrarily, although in the author's experience it seems to work quite well. Exceptional subjects may be encountered that give the red-eye effect even with the 1/30 separation. Therefore, an extra margin of safety might be desirable whenever a greater separation of the camera and

flash unit is feasible.

The rules for avoiding the red-eye effect may be summarized briefly as follows:

1. If possible, use flash synchronization with the subject adapted to a luminance level of at least ten footlamberts. If the whole environment cannot be lighted, at least provide a fairly large bright area for the subject to look at.
2. If pictures must be made under dimly lighted conditions or by the open flash technique, see that the lateral separation of the flash source and the camera lens is at least 1/30 of the camera-subject distance. Provide an even greater separation if possible.
3. If the environment is not totally dark but is poorly lighted, have the subject accommodate on some object at the same distance as the source. This alone will not eliminate the effect but will often greatly reduce its intensity.

Humor (from p. 416)

model in the latter picture is a member of our own camera club.

Speaking of models; it is very important that the one you select for your picture actually fits in every way, the plot of your story. In each of the illustrations shown, I conceived the idea for the picture and obtained the props before I found the right model. Jot down your ideas and keep a list of them with your props in your camera case. Then, during a club shooting session or wherever you may be, when you find the person or persons you are looking for, you will be all ready to shoot.

The old fellow in "Young In Heart" lives on a farm near our town and is a Sunday School teacher. He was obtained for a club shooting session. The boy, I found for "Turbulence" was buying groceries for his mother in the neighborhood grocery. Although he had never before had his picture taken, he proved to be a very capable model. Most children don't have affectations and usually enjoy posing for you.

I am still trying to find the right person to fit an idea I have been carrying around for the past few years. I feel that just the right model is so necessary in this case that I think the long wait will have been justified when the final picture materializes.

Think your ideas out very thoroughly; select the necessary props; find the best model possible for your story; light and compose carefully and you will, I am sure, create something that will not only be a great pleasure to yourself, but to all who see it.

Hypo Splashes

About 20 minutes after putting one of those "Don't forget your camera" cartoons into the dummy, your Editor dashed off to New York by train, sans camera. Twenty minutes after the train left Stamford, the electric locomotive caught fire and blazed merrily, tying up the main line for two hours. News photogs didn't arrive for nearly an hour. No pix. Red-faced Editor.

While the train was stalled we picked up a copy of *Collier's* and thumbed through it. Found a nice color story about camera clubs, or one club in particular, the Village Camera Club of New York's Greenwich Village. Meeting five nights a week, with open house on Sundays for the camera widows, this club has 120 members, features noted speakers at meetings, fosters individual expression among its members. In the *Collier's* story, our own Jack Deschin is shown giving a lecture.

Did you know there is a limit on Cornerstone Membership, and that the limit has nearly been reached? It's a fact! There can be only 200 of them and Joe Perry has been sparking a drive to get those last 24. Better get yours in while there is still a chance.



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1. Operation on AC current or self contained battery.
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Maybe you'll like...

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the August, 1952 mags represented. The list will grow...

PHOTOGRAPHY Dan Weiner's pictures of Nova Scotia, sea and people . . . 20 ways to pose your glamour girl by Peter Howland . . . "Synchro-Sun", all you need to know about flash fill-in outdoors . . . "Lens Stops and Shutter Speeds" a down-to-earth explanation of exposure and depth of field . . . Weegie's elastic lens, something new . . . around the world with Margaret Bourke-White . . . two kid features, one by Jerry Cooke on "Summer Camp" and one by Henri Leighton on kids watching a parade.

modern PHOTOGRAPHY Sunsets in color . . . "Stereo portraits outdoors" another of Bart Brooks' stereo features . . . "Filters for color film" by John Wolbarst, tells which filter to use, effects, etc. . . . seven pictures of a tree, all different . . . how to make sailing pictures, about a man who has been doing it for 60 years, Beken of Cowes . . . how to make a camera dolly for less than \$10 . . . pictures in the shade . . . Pat Hall, model, and her dream job, posing for the camera greats.

camera Camerette on picture story production by Rita Connolly . . . "Close-ups" by Joseph Foldes, with any camera . . . The Baltimore Salon, pictures and story of the judging which was done by artists and not by photographers . . . Cy LaTour's "The Outdoors Is My Studio" . . . "Can You Pick the Camera" by Mildred Cantrell.

NOTE: Each magazine listed here contains far more features and departments than we have space to list.

Statement of Policy of The PSA Journal

The Board of Directors and the Publications Committee have ordered the publication of the following Statement of Policy:

"The PSA Journal is an official publication of The Photographic Society of America. It is intended to report the business and the accomplishments of the Society and to serve the membership and photography through the publication of authoritative articles of lasting value and the reproduction of outstanding photographs. The Journal is issued to PSA members as part of their membership. It is also obtainable through the Society by subscription to schools, libraries and technical organizations.

All articles submitted for publication, including those concerning commercial products, are subject to the approval of the Publications Committee. While the Journal cannot be responsible for the statements and opinions of authors, the Publications Committee will pass upon the accuracy and fairness of all statements pertaining to the industry or commercial products.

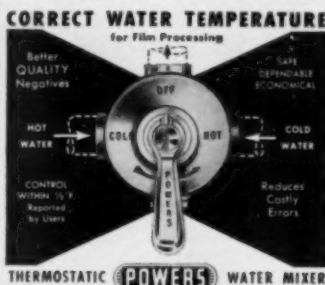
The business policy of the Journal shall be determined by the Publications Committee, with approval of the Board of Directors, and administered through the appointed committeeman. The advertising shall be under the supervision of the Publications Committee or its approved representatives, who shall accept or reject advertising copy within broad policies laid down by the Publications Committee.

Material for the Society's technical publication, "Photographic Science and Technique," shall be under the control of the Editor of that publication and in accordance with the general policy established by the Board of Directors and the Publications Committee."

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the twentieth of the second preceding month before publication.

Rolliflex, stereo rolliflex camera; matched Tessars f/4.5 in Compound shutter, speeds 1 to 1/300, T&B. Camera is reflex type, uses 120 roll, gives 5 stereo pairs and a single. Also leather case and matched optical glass filters. All in good condition, like new. Write Milton Reich, PSA, 741 Sackman St., Brooklyn 12, N.Y.



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YOU . . . you can be a PSA member if you have a genuine interest in photography . . . no matter what your degree of skill . . . no matter what your own photographic interest . . . You can be a member by filling out the application on the next page. One Division membership is included free, each additional Division is \$1.00.

YOU, if now a member, can sponsor your friends . . . if not a member, you can become a sponsor as soon as your application is accepted.

If you have no sponsor, the Membership Committee will pass on your application.

Cornerstone Members

The following enrolled during the month of May, 1952:

Don Bennett
Norman R. Brown
C. Jerry Derbes
D. W. Grant
Robert McCaffrey
Owen K. Taylor
Carl A. Williams

NEW MEMBERS

May Members

New Member Sponsor
Miss Mary Ables, Evanston, Ill. C. W. E. Parker
Herbert O. Akers, Los Angeles, Calif. CPT M. C.
W. E. Alexander, Shreveport, La. P. H. O. Wiseman
Frank L. Allen, Dayton, Ohio M. C.
Chris Antonio, Fitchburg, Mass. CPT-A. C. Schwartz
Robert D. Arnold, Santa Barbara, Calif. P. J. T. Johnson
Harold C. Baile, Buffalo, N. Y. NT-L. M. Bowerman
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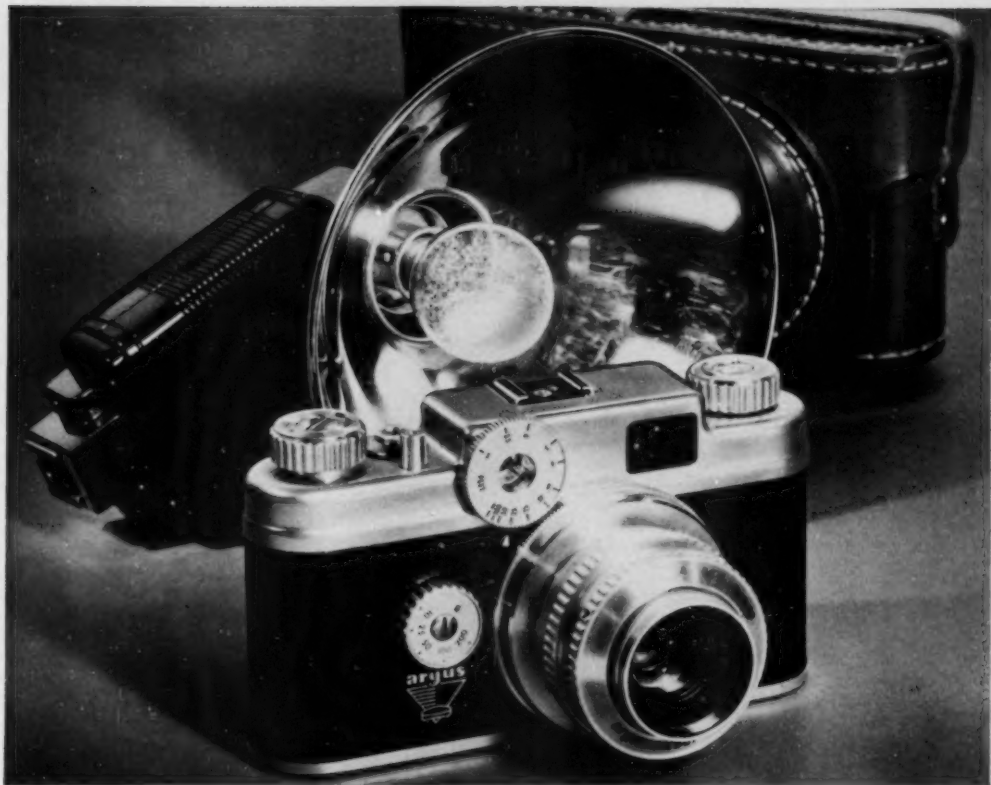
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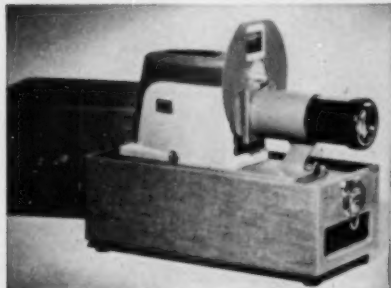
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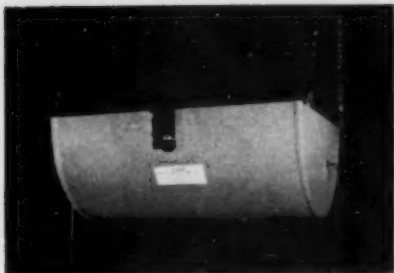


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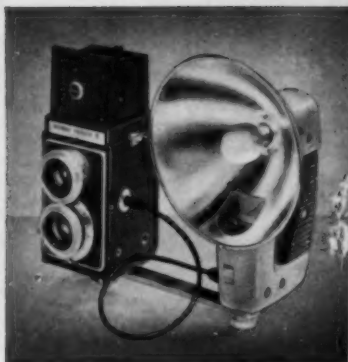
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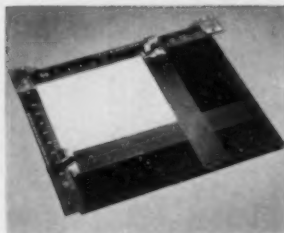
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